



ISSUE 22

JUNE 1989

Shaking the Bones

Pat Nussman and
Jacqueline Taero

Remember the good old days?

True, they may not have been so good in all ways. There were times when arguments became too impassioned, when controversy incited bloodletting, when fans may have cared a little too much and lost the ability to see things in perspective. But would anyone really deny that there was a time when SW fandom was more vibrantly alive than it is today?

Yes, folks, we're here to kick the corpse.

We've heard all the tired excuses. There are no new films upon which to speculate. There's nothing to do but rehash the same old questions again and again. The Saga is complete--the circle is closed--end of story.

Maybe. And then again, maybe not. SW fandom may be a mere skeleton of its former self--so why not have some fun? Let's shake the bones.

What follows is a list of largely overlooked questions ranging from the obvious to the obscure. Or, if you prefer, from the sublime to the ridiculous.

Perhaps you have a better list. Well, for the love of little green ghosts, let's see it! In the meantime, here's ours.

Grab a bone and dig in:

1. Have we vastly overestimated the abilities of the Jedi? Why didn't Darth have clairvoyance enough to find the stolen datatapes? This guy is supposed to be the biggest, baddest, blackest Jedi

of them all, isn't he? And why wasn't Ben "Ask me no questions, I'll tell you no lies" Kenobi able to sense that going to Alderaan might not be such a brilliant idea, since it was due to be blown out of existence only a few hours hence? So much for seeing the future, in motion or otherwise. Do we actually have any evidence to suggest that anyone except Luke Skywalker has any precognitive/telepathic abilities whatsoever? And might those abilities be the real reason he is considered so important by everyone involved--simply because he's nearly unique and therefore highly useful to have on hand? Not because he's the last Jedi, but because he's the ONLY Jedi to possess certain talents which fandom has assumed were common to all?

2. Why are droids always "he"? A synthetic voice could be as easily produced in female tones as in male tones, if Threepio is the droid in question--and, in the case of Artoo, beeps and whistles would seem to be genderless. Does the use of the masculine pronoun indicate something about SW society in general, or is it just one of those things like ships always being "she"?

3. For what purpose is the moisture farmed on Tatooine employed? Why was a virtually waterless world colonized in the first place? Does Tatooine have some value of which we have not been informed--and, if so, what is it?

4. Why was the leader of a "peaceful" world

(i.e., Alderaan) involved in the rebellion, and did the good, law-abiding citizens of Alderaan know?

5. Why was a teenage girl representing her planet in the Imperial senate? Was there no one more qualified for the position? And how did the people of Alderaan feel about being represented by a pint-sized snippy adolescent?

6. Was the Imperial senate a place of physical assembly or was it attended via holographic projection?

7. Leia seemed to be well known to those at the base on Yavin's moon; did she make frequent visits there? If so, did this not create the risk of having the connection discovered and the base located by the Empire? Or were the majority of those at the base citizens of Alderaan, and if so, what does this say about the composition of the rebel ranks?

8. Why was the base not evacuated when the Death Star was approaching? Were the rebels really that eager for martyrdom? Or was Dodonna just stupid?

9. Was Han Solo really a drug smuggler, or is "spice" no more than the equivalent of nutmeg, cloves, etc.? If the latter, why bother to smuggle it? Was Han working for someone who wanted to avoid excise taxes, import fees, and the like? And is outer space in that galaxy full of abandoned cargo dumped by Captain Solo and others of his ilk? Is Han just a galactic litterbug?

10. Han is seen loading his supposed "reward" onto his ship (and not to belabor a point, but just what did he do with it, anyway? Why the hell DIDN'T he pay off Jabba the Hutt?) in the form of heavy containers. What was in them, and why was he paid in this fashion? Didn't the Alliance maintain any numbered bank accounts from which monies could be withdrawn?

11. If the purpose of having Luke raised on Tatooine was to protect him from discovery by his father, why was his name not changed? Is "Skywalker" the SW equivalent of "Smith"? And wouldn't it have been safer to place him with a family totally without connections to Kenobi or Vader? Why not post a sign on the front door: "Only Son of Anakin Skywalker in Residence. Inquire Within."

12. Is the reason for so few females being shown in the SW universe that males vastly outnumber females? If so, what are the social and cultural implications? Or are there plenty of

females around and the reason we don't see them is due to the SW universe being a male-dominated society? If the latter, how did Mon Mothma and Leia rise to their respective positions in the Alliance?

13. If landspeeders and other mechanical devices (e.g., the Hantsicle) have anti-gravs, why are droids not similarly equipped instead of being forced to move about on wheels, or in Threepio's case, on awkward mechanical legs? The probe droid employed such technology--why aren't other droids built this way?

14. Tauntauns are presumed to be native to Hoth. Apart from the question of what they eat (wampa? and what do wampa eat? and isn't an all-meat diet supposed to be bad for your cholesterol...?) there is a small question concerning their ability to survive in such a harsh climate. "Your tauntaun will freeze before you reach the first marker." Oh, really? Tauntauns never go out in the snow under normal circumstances?

15. Since promotion in the Empire seems tantamount to a death sentence, why does anyone even try to get ahead? And, with the attainment of high rank seriously shortening one's life expectancy, why aren't Imperial officers defecting in droves? Does everyone in this universe want to die?

16. Why is security so poor in the SW universe? How is it that an astro-droid can gain access to virtually any data, open any locked door, hold highly enlightening chats with a strange central computer, override existing programs, etc.? Is Artoo-Detoo really a computer hacker?

17. Why does Bespin, an apparent space station, have a breathable atmosphere outside? Is it located in the atmosphere of a planet beneath it and, if so, how is it held in orbit? If the planet had breathable air, is it also populated?

18. Lando advises everyone to leave before more Imperial troops arrive. Where were they going to go and how were they going to get there from Bespin? Where did they store all the ships necessary for such a mass exodus?

19. What is the physical base of the lifeform known as the space slug, how does it survive, and what does it eat when there are no spaceships in the vicinity?

20. Why were the generators on Hoth in plain sight? Wasn't this just asking for trouble? Were they built by the Alliance, and if so, how long did it take to construct them?

21. How much of a threat were the rebels to the Empire? Did the Empire consider them a genuine threat or more of a petty annoyance? Did Luke Skywalker's Jedi connections cause the Empire to take the rebels more seriously than they had previously?

22. How much popular support does the rebellion actually have?

23. What do the rebels DO when there are no Death Stars to blow up? What actions, if any, do they take against the enemy? Do they employ terrorist tactics? If not, why not? If so, does this make them any better than the Empire they are fighting?

24. When the Empire is defeated, what will happen to the vast numbers of stormtroopers and other personnel it employed? How will they be absorbed back into the civilian population and will this cause massive unemployment? What effect will this have on the New Republic and how will it deal with the problem?

25. Did anyone ever flunk out of Jedi training? If so, what was done to ensure that they did not misuse what they had learned up to that point? Was Anakin/Darth the only Jedi in the history of the organization to fall to the Dark Side? If there were others, what happened to them?

26. Was Admiral Ozzel actually a rebel agent?

27. How long will non-human life forms be content to settle for second-class citizen status? Is there a Society for Alien Rights in the SW universe? A Society for Droid Rights?

28. Leia states that she has vague memories of her mother. Was the woman she remembers actually her mother? And is this woman (and/or her mother) actually dead, or was this just what the child Leia was told?

29. How does the Emperor maintain control of Darth and of Darth's ambitions? Is he aware of Darth's offer to Luke in TESB? What does the Emperor know and when did he know it?

30. How much did it cost the Empire to construct not one but two Death Stars and how were these projects funded? Were tax rates raised and did this create civil unrest? For that matter, by whose order were those thousands of probe droids sent out, and how much did that little operation cost the taxpayers?

31. Is the Emperor really dead or will he, too, reappear as a hologram at some later date?

32. What percentage of Alderaan's population was offworld at the time of the planet's destruc-

tion? How many surviving Alderaani hold Leia Organa responsible, due to the fact that her involvement with the rebellion led to the event? Is Leia a prime candidate for assassination by grief-maddened Alderaani?

33. Where are all of the clones we've heard so much about? Did they ever exist--or were the Clone Wars fought over the idea of cloning and its economic/cultural/moral implications?

34. What is the relationship, if any, between droid technology and clone technology? Which came first? Did one lead to the other? And just what IS a "human cyborg relations" anyway? Does Threepio have organic components? If so, do they require periodic replacement?

35. Did Han Solo suffer brain damage from carbon freeze? (No, really--this is a serious question.) Lando makes it quite clear that the process is not normally used on humans, with the implication that there may be side effects or other negative results. Weren't the rebels taking a big chance by making Han a general and putting him in charge of a major operation immediately after he's survived such an experience? Shouldn't he have been placed under observation for a few weeks or months?

36. What type of sporting events exist in the SW universe and why don't we ever hear anything about them?

37. What is the ratio of generals to enlisted personnel in the Alliance military? Does anyone ever get fed up with the cause and desert? If so, what does the Alliance do about it?

38. What type of currency is used in the SW universe? Han leaves a coin as compensation for the mess he leaves behind in the cantina--is this an Imperial issue or a local currency? Are different currencies in use on different worlds or is there one standard currency used throughout the Empire? Or both? Wouldn't an electronic transfer system be more efficient? The technology for it certainly exists--why is Han carrying coins in his pocket?

39. In his original (cut) incarnation, Jabba the Hutt seems to have been human. How did he become what we see in ROTJ? Was this the result of some kind of progressive, disfiguring disease combined with compulsive overeating? And where did he get the frogs--is there a tadpole pool in the back room or does he have them imported?

40. Was Yoda aware that Obi-Wan was training Anakin Skywalker and did this venture have his

approval? If not, why not? Was Anakin a poor candidate for the training or was Obi-Wan an inept teacher? And which came first, the chicken or the egg? Did Anakin follow Obi-Wan "on some damn fool crusade" and then become a Jedi, or was he a Jedi before he went off on the so-called crusade? If the latter, where was he trained as a Jedi? On Tatooine? What was Obi-Wan doing on Tatooine back then? And does this conflict with the notion that he was later "hiding out" on Tatooine?

41. When, if ever, does Obi-Wan Kenobi tell the truth about Anakin, himself, the Jedi, or anything else? Should a "light side" Jedi be telling lies?

42. Does Yoda intend for Luke to resurrect the Jedi Order when he tells him to pass on what he has learned, or merely to keep the Jedi myth alive by telling about it? Is it a good idea to attempt such a resurrection? Are the Jedi still a viable concept by the time of the trilogy, or just an anachronism? Are Yoda and Obi-Wan simply elderly beings dreaming back to an earlier time, indulging in rampant nostalgia? Do they have any moral right to place such a burden on Luke?

43. What type of class system exists among the human races in the SW universe? What is the likelihood that the Imperial elite (ruling figures, top officers, etc.) are drawn from the upper classes, while the rebels consist mainly of lower class malcontents aided by a few highly-placed bleeding heart liberals willing to lend their names and talents to the cause? Within the Empire itself, are stormtroopers ever allowed to advance to better positions, or is being a trooper a dead-end job? Some of them don't seem particularly bright--is this the result of boredom/job burnout, or are the masses of stormtroopers in the Empire there as a way of employing the otherwise unemployed? Was Obi-Wan being literal when he said the Force has a strong effect on the weak-minded?

Okay, so maybe we've tossed in a few questions that have been asked before--but then again, were they ever really answered? Why is SW fandom at death's door when there are still interesting things to talk about? Why aren't we talking about them? Is anyone out there...? Hello...?

LETTER INDEX

Tim Blaes	43
Catherine Churko	50
Sarah Cohen	41
Deborah Kittle	40
Cheryl Pryor	39
Maggie Nowakowska	45
Pat Nussman	38
Melanie Rawn	48
Marti Schuller	34
Dr. Mary Urhausen	35
Ming Wathne	53
Matthew Whitney	49

ART CREDITS

Judith Low -- mastheads
Z. P. Florian -- 41, 44,
48, 50

Thanks to Carol Peters,
Melanie Rawn, and the
many others who sent
newspaper clippings for
this issue.

Editor and Publisher:

Cheree T. Cargill
457 Meadowhill Drive
Garland, TX 75043

Subscription Price: \$4.00 single issue, \$12.00 for 3 issues or \$16.00 for a year. Please specify issue starting number. Back issues #13-21 available for \$2.00 each. SE#1-12 are sold out.

Deadline for #23 -- August 15, 1989

SOUTHERN ENCLAVE is a non-profit amateur publication, is published quarterly by Falcon Press and is (c) 1989 by Cheree T. Cargill. This copyright is in no way intended to infringe on any legally existing copyrights held by any person or corporate entity. All rights revert to the originator upon publication. Opinions expressed herein are those of the speaker and not necessarily those of SE. SE takes no responsibility for any product or service advertised in the Mos Eisley Marketplace or in any insert or flyer presented herein.

Ethics and Etiquette

A PROPOSAL FOR THE BUYING AND SELLING OF FANZINES

Mary Urhausen

A few months ago in my letter to SOUTHERN ENCLAVE, I raised some questions about the ethics of the unauthorized xeroxing of fanzines. Since that time, I've received a small fusillade of comments, both in private correspondence and in the pages of this letterzine, regarding everything from "stolen" SASEs, to illicit copying of zines, to editors who never reply to inquiries! I'm happy to have stirred up this mini-tempest because, although, like many fans interested in zines, I have had some personal experiences with all of these problems, I never realized that there were so many other fans--especially relatively new fans--who were having the same problems. This has given me the incentive to think about these problems, and to try to come up with some practical, workable solutions to them. If nothing else, it's a chance to educate less-experienced fans on what to expect. I bring to this situation two perspectives: that of a zine publisher (THE WOOKIEE COMMODE, 1983 through present); and that of an avid buyer and collector of zines in many fandoms. The majority of my experiences have been overwhelmingly positive in both capacities; but I've also been burned a few times in both capacities.

One of the time-honored tenets of fandom has always been that "fandom runs on mutual trust." Perhaps no fannish endeavor relies more heavily on this belief than the buying and selling of fanzines. When it comes to an enterprise that involves such vast amounts of time and money, long distance communication, and legions of unpaid volunteers, goodwill has long been the grease that lubricates the gears. Unfortunately, like most time-honored tenets, the code of "mutual trust" hasn't always been an absolute. Fans, for all their sterling qualities as a group, are still just people; and in any such diverse groups there are bound to be a few individuals who deviate from the ideal. While I don't think that fandom has--

or ever will--reach the state where our motto should be "There's a sucker born every minute," I do think a wise credo for both the zine-producing and zine-buying public should be "Trust--but verify!"

What kinds of problems are we talking about here? From the side of the zine-producing fan: Buyers who fail to complete payment for zines (either by bouncing checks, or by putting down a deposit on a zine, and then leaving you hanging in limbo by never paying the remainder); fans who "steal" your zine by unauthorized xeroxing of all or part of it; and buyers who swindle you out of a second copy of a zine by claiming that they haven't received the first copy, when they actually have received it. From the standpoint of the zine-consumer: Publishers who take deposits, or even final payments, and then never send your zine; publishers who take SASEs and deposits and don't return them if the zine never gets published; publishers who gouge fans on prices; publishers who don't respond to inquiries with SASEs about a currently advertised zine; and even publishers who fail to keep you informed, either through personal correspondence or notices in letterzines, if there is going to be a long delay in publishing dates for a zine. And we won't even try to get into all of the conflicts between zine publishers and their contributors--that would be another entire article in itself!

The specific behavior that prompted the controversy that generated this article is the unauthorized xeroxing of zines, presumably zines out-of-print (henceforth known as "OOP") or otherwise unavailable zines. A zine buyer seeks a certain issue of a zine. It is no longer available for sale from the publisher, but other fans still have original copies of it. This would-be buyer wishes to have a xerox of an existing copy. So, who does the zine belong to: the person(s) who published

it, the person who bought an original copy, or the person who is willing to pay for a xerox of it? And what can a fan do if the publisher of an OOP zine doesn't respond to inquiries about the availability of reprints, or permission to xerox? What if repeated efforts to contact them fail? And what if the publisher just says no? Does a lack of response in itself constitute a "no"? Hey, what's the harm of one little xerox, just for the fan's own personal use? It's not like they're going to sell it at a profit, or that the person who xeroxed it for them is going to profit--right? Whose zine is it, anyway?

In general, the rights to the material published in a zine belong to one of two parties: the publisher or the author/artist. Check the copyright statement in the front of the zine to be sure. If there isn't a statement, or if you don't have a copy of the zine to check, you can assume that all rights reverted back to the author/artist upon publication. If you only want a xerox of a specific story or drawing, contacting the author or artist would give you the legal right to a xerox, if they consent. But what about a xerox of the whole zine? The material may belong to the individual author or artist--but the total layout belongs to the publisher. If you've spent hundreds of hours of your own time and effort, and often thousands of dollars of your own money, to create a zine, should any fan have the right to simply make themselves a xerox of it, even if they do it at their own expense? Look at it this way: Suppose you see a great piece of art--the quintessential Luke or Han or whatever--and you know you just have to have it. But maybe the price is too high; or--horrors!--someone else (not necessarily someone with more money, but maybe just someone who was there first) buys the piece of art before you can. What can you do? You ask the artist if prints are available; they're not. You ask the new owner of the piece to let you copy (photograph, perhaps) it; they decline. Then what? If a friend of the owner was willing to photograph it for you, without the owner's knowledge or consent, does that mean it's all right for you to have a copy of the piece of art? Are you entitled to a copy, just because you want one? Or are there just some things you have to do without? Think about it...

From the standpoint of the person who publishes the zine, unauthorized xeroxing, even of OOP zines, is piracy--outright theft. Whether they

are asked and decline, whether they are asked and don't respond, or whether they aren't even asked at all, it's still their zine. There are only two legitimate ways to obtain a xerox of a zine: the publisher xeroxes it for you (or directs you to someone they have authorized to xerox their publications); or the publisher gives you a personal dispensation, saying in effect that if you can find someone with an issue of the zine who is willing to lend it to you to xerox, or to xerox it for you, then they will not object to this one-time-only reproduction of their zine. Any other forms of xeroxing is stealing a zine, no matter how much you pay the xeroxer. There are all kinds of other problems that publishers have with buyers, and vice versa; but I'm not going to wade more deeply into the quagmire in this article! I would just hope that my suggested code of conduct, if followed by both publishers and buyers, would eliminate most of the problems both groups face.

So, what I would suggest to remedy all this? Simply, the following: Call it the Golden Rule of Zinedom, if you wish; or Zinedom's Bill of Rights; or just plain common courtesy. I look at it as a potential way of re-greasing those squeaking gears in zine fandom.

You are the ZINE BUYER, seeking to buy a zine.

1. The zine is PROPOSED/IN PUBLICATION. You either (a) send a SASE; or (b) send a SASE and a deposit, or prepayment in full.

Personally, I hate deposits or prepayments, and never ask for them--but I realize that to some publishers they are a necessity. Send a valid check (no bouncing wonders) or money order or cash (I know, I know--cash through the mail is a major no-no--but I've never had it get lost; and better yet, I've never had it bounce! Just don't send foreign currency!).

What you have the right to expect: That you will be notified using your SASE when the zine is available, and how much it will cost (if you haven't already paid in full); that your deposit or prepayment check will be cashed within a reasonable amount of time, and not held in limbo forever (I consider 4-6 weeks a reasonable amount of time); that if there is going to be a long delay in the publishing of the zine, that you will be notified of the delay and how long it will be--and not notified using your SASE, which is for final notification; you should be notified either

at the publisher's expense, or through a public notice in a letterzine(s). What constitutes a "long delay"? To me, if the zine was announced for "early 1989" or "winter 1989", and it wasn't out by April, I'd expect to be notified of the delay! But I realize that many publisher's definitions of "long delay" would be considerably more liberal than this...let's just say that six months would be the maximum delay that I could conscience without a notice.

2. The zine is CURRENTLY AVAILABLE. So you send your money (following the above guidelines). This should be an easy one...

What you have a right to expect: That your zine will be delivered within a reasonable amount of time, and in good condition (packaged so that the USPO can't destroy it!). "Reasonable amount of time" is a far slipperier concept than "long delay"! I try to have every zine order I receive mailed off within a week of when I receive it; most orders go out the next day. But some publishers only do "zine business" once a week, or even once a month. Four to six weeks is as long a delay as I'd conscience; any longer than that and buyers should be warned right in the ad or on the flier that delivery will take "x" amount of time. And what about zines "lost in the mail"? My own policy has always been to replace them, no questions asked, at my own expense. I only request that if the "lost" zine ever shows up, that one of the copies be returned to me. Many publishers will only replace a zine with partial or full payment on the second issue. Fortunately, "lost" zines are rare. (I've found it helps if the buyer has a P.O. box number the zine can be mailed to, rather than a street address. And needless to say, anything less than first class mail is an invitation to disaster.)

3. The zine is OOP/NO LONGER CURRENTLY ADVERTISED. If you'd still like to find a copy, I strongly suggest sending a letter of inquiry with a SASE before sending any money.

What you have the right to expect: Actually, not very much! If the publisher responds that the zine, or a xerox of the zine, is available, proceed as 2. above. If the publisher is considering reprinting the zine, proceed as 1 above. If the publisher has no plans to reprint, send another SASE and ask about the possibility of obtaining a xerox--either from the publisher, or their authorized agent. If the publisher says the xeroxes will not be authorized, forget the idea of a xerox! Place an ad for the zine in "wanted to buy" in a

letterzine, or haunt the used zine tables at con dealer rooms.

What if the publisher doesn't reply to your letter of inquiry? It happens fairly often with OOP zines, for a variety of reasons. Some of these publishers have gotten out of fandom, or at least out of that genre, or perhaps out of the publishing aspect of fandom, and so they no longer maintain an interest in cultivating the goodwill of the zine-buying public. Some have moved, so long ago that their mail is no longer forwarded. Others have simply burned out and have no desire to deal with inquiries on their OOP zines. Do publishers owe you the courtesy of a response? I realize that what I'm going to propose is controversial, but my feeling is that no, no one "owes" you a reply to any letter, even if you send them a SASE. A letter of inquiry is in effect an invasion of privacy, every bit as intrusive as a phone call (and if you really want to start alienating zine publishers, try telephoning them at random hours of the day and night, pestering them about their OOP zines...). That you choose to include a SASE in no way obligates anyone to reply to your letter. It would be a courtesy if they did--and most people will. But no one has to. Obviously, I'm talking about inquiries about OOP zines here. If a publisher has a current ad or flier out for a currently available zine, then I feel they are obligated to answer all inquiries about that zine. (I even answer all inquiries without SASEs, but not all publishers will.)

If you are beginning to understand now why you've been having trouble with some zine publishers, then I feel like I've done some good. What about publishers; what do they have the right to expect from the zine buyer? In return for keeping you informed on the status of their proposed zines when you have SASEd them, promptly filling your orders, and hopefully being polite about your inquiries on OOP zines, they have the right to expect in return that they will be paid in negotiable funds (no rubber checks or foreign currency), and that you will not steal their OOP zines with unauthorized xeroxing. They are not obligated to provide you with a source of their OOP zines, or xeroxes thereof; nor are they obligated to respond to letters of inquiry that do not concern currently advertised zines. Most zine publishers are willing to help you hunt down the zines you're seeking, especially if they published it--and if you can assure them that you will not resort to stealing the zine with an unauthorized xerox.

Most will go out of their way to be courteous and helpful to fans, even if they've been burned a few times by the dishonest and ungrateful few. Most are still involved with and in love with fandom in all its permutations, especially fanfiction. And I think that most of the current problems between zine publishers and zine buyers could be alleviated if both sides would be not just trusting, but also fair, and clear about their expectations.

I welcome any response--pro or con--to the ideas presented in this article, either by way of a letter to SOUTHERN ENCLAVE, or in personal correspondence--even anonymous correspondence (as long as it's not the exploding kind..!)

((The above opinions are those of Mary Urhausen and not necessarily those of SOUTHERN ENCLAVE. Equal space will be offered for replies.))

"...one of the most compatible and genuinely strategic alliances since Luke Skywalker linked with Han Solo."

*COMPUTERWORLD
Reporting on Industry
Reaction to Merger*

In December 1988, Duquesne Systems and Morino announced plans to merge. Reactions were positive and unanimous.

Analysts saw a potential powerhouse in systems software. Customers sensed

the emergence of a new company that would benefit them.

Each partner brings to the alliance an impressive list of automation, performance, networking, optimization and management products. Each brings an

outstanding track record for customer support and for helping I/S organizations through the 1980's.

From this true marriage of equals comes a software supplier ready to meet the challenges of the next decade.



SE's Second Fan Q!

Hello, and welcome to the 22nd issue of SE! I am very happy to report that the 1989 Fan Q Award for Best Star Wars Letterzine has been awarded to SOUTHERN ENCLAVE! Thanks to all who voted for SE! I can't tell you how much your support means to me. I hope to keep the zine going for a very long time and hope that, together, we'll prove that STAR WARS fandom is alive and well and getting stronger every day!

Congratulations, too, to Mary Urhausen and Samia Martz for doin' it again! WOOKIEE COMMODE walked off, one more time, with the Fan Q for Best SW Zine! But, for pete's sake, guys, I'm gettin' jealous! I know people only vote for you because of all those naked Jedi and Corellians you print in your zine. (Gee, you think if I...hmmm...)

Seriously, I want to do a bit of editorializing on the way the Fan Qs were handled this year. I have talked to a number of people who are highly dissatisfied and think, as I do, that this year's Fan Q nominations and ballots were an absolute, unholy mess. I would like the opinions of all of you who nominated and/or voted. If you don't want to express your opinion publicly, please write to me privately.

To begin with, nominating forms should have gone out in January, as soon as the nominations opened. Did anyone out there receive one? No one that I know did. Instead, the only mention of nominating that was made came with the MediaWest Progress Report 1 in mid-April (which should also have come out in January, but that's another story), only a few days before nominations closed. In some cases, the progress report didn't even show up until the day before or the day of the deadline, thereby making it impossible for a number of people to get their nominations in.

When the ballot came, it was three full legal size pages long. The section for STAR WARS was stuck on, almost as an afterthought, on the back of the last page. It contained just two categories -- Zine and Letterzine. What happened to the categories for best writer? Best artist? Best poetry or filk? Best short story?

Half of one page was taken up by a huge and

confusing section labeled "General/Miscellaneous". This contained two SW nominees: "Reluctant Jedi" by Kristy Merrill under the "Novel/Novella" heading, and Marty Siegrist as Best Artist (pitted against Ann Larimer (multimedia) and Paulie (M.U.N.C.L.E.)). Were they hidden in this mish-mosh of a category because there were no other SW nominations? Would there have been more if nominating forms had gone out as they should have?

SW was not the only fandom to suffer. B7's portion was even worse. In its section, the only category was "zine" and only two zines were nominated, both of them Australian zines with very little circulation, if my information was correct. WHERE was there any mention at all of Annie Wortham's excellent and huge B7 zines? Annie turns out the most prodigious number of zines per year that I have ever seen. All are humongous enough to give you a hernia and all are brimming over with some of the best B7 fiction and art to be had anywhere. The only other B7 nominee on the ballot was "Out of the Night" by Annita Smith, which was half of Annie's BLAKE'S DOUBLES zine. And this too was stuck in the "General/Miscellaneous" section.

On the other hand, there is evidence of ballot stuffing in some fandom categories. The "Robin of Sherwood" category was simply huge. This section contained headings for "zine", "novel/novella", "long story", "short story", "vignette", "poet/filker" and "artist." And the same people were nominated over and over in those categories! Jeanine Hennig alone was nominated eight times--three times against herself! And she also had a nomination stuck in that ubiquitous "Gen/Misc" section--this one for a filktape! Now, I don't want this to sound like a case of sour grapes and jealousy against Jeanine. I am thrilled for her that she is turning out such an incredible amount of quality material in ROS and congratulate her on her wins, but come on, people.

Other fandoms were much the same--SIMON & SIMON's and STARMAN both had eight, and STAR TREK was split into two separate sections, one for "old" ST and one for TNG. And, again, there were

ST nominees in the "Gen/Misc" section.

The presentation of the Fan Q's at MediaWest was changed, as well. Traditionally, the awards are handed out after the Saturday night banquet and before the costume contest. This year, they were announced on Sunday night, prior to the art auction. I would like hear from the people who were there. Did this rescheduling improve the awards? Could someone who attended write up a short report for the benefit of those fans who could not make it?

There was supposed to be a Fan Q panel at MWC. Did anyone attend that? Would someone report for us?

As you can see, I am highly displeased with the whole manner in which the Q's were handled this year. And I'd also like to put before the body of fandom a radical question: Have the Fan Q's outlived their purpose? When they were first given out, and for many years thereafter, fandom was a fairly cohesive group, with only a few divisions --ST, SW, Media, and some other fandoms that flared and then faded practically away--DR. WHO, SIMON & SIMON, REMINGTON STEELE, MIAMI VICE, to name a few. The Fan Q voting was fairly uncomplicated because most voting fans were acquainted with most of the nominees and therefore the voting displayed a fairly comprehensive overview of fandom's true favorites.

This year's ballot was incredibly splintered. There were categories for ST (and ST:TNG), SW, B7, BEAUTY AND THE BEAST, STARMAN, SIMON & SIMON, THE MAN FROM UNCLE, ROBIN OF SHERWOOD, MULTIMEDIA, and even Japanese animation! The "Gen/Misc" further contained nominations from LETHAL WEAPON, THE PROFESSIONALS, STINGRAY, MIAMI VICE, SHADOW CHASERS, and ADDERLY, as well as fantasy.

How many of you are acquainted with more than two or three of these groups? If you're a SW fan, have you ever heard of Nei Mo Han or V. M. Wyman? I haven't, but they were both nominated for best artist in the Japanese animation section. If you're a B7 fan, have you ever heard of the zines nominated in the STARMAN category? I haven't. In other words, don't you feel that, if the Fan Q's are the "bright center of the universe", then you're on the "planet that it's farthest from"? I sure did!

Is it time the Fan Q's were allowed to gracefully die? Am I the only one to feel this way? Several fandoms have already split off with their own awards.

No matter what your feelings, please express them. Please write to Gordon and Lori Carlton, 200 East Thomas Street, Lansing, MI 48906-4047, and to Cindy Fairbanks, 415 Charity Circle #114, Lansing, MI 48917, and tell them how you feel. These are YOUR awards, folks. Tell the people in charge how you feel about them!

Okay, off the soapbox. For those of you who haven't wandered into a bookstore lately, Melanie Rawn's second volume of her Dragonprince trilogy, THE STAR SCROLL, is now available! Get your copy quickly, before they're all gone. Melanie tells me that DRAGONPRINCE was a best seller. I know that the copies in my local bookstore were snatched up fast. It's another thick, juicy tome and sure to be a really good read this summer!

Since last issue, I have started on my new job at Centex Corporation. It has not turned out as well as I had hoped. It was presented to me as working primarily on the computer files and as Assistant Systems Administrator. It has turned out to be Stepin Fetchit for the Secretary of the Corporation. I don't like the man and I don't believe he's very fond of me either, so there may be another change in the job market before next issue arrives.

I've also been having a bit of bad health this month. I have developed a severe case of hormone imbalance and had to have a D&C done on May 30th. I am now on progesterone and iron supplements for 6 months and have begun therapy for some personal problems connected with my physical ill health, things like depression, chronic fatigue and burn-out. I'm recovering, though it's slow. But SE will continue. You guys are the best therapy around! Thanks for your support!

I hope you all enjoy this issue. I'm absolutely thrilled by the two main articles. So, come on and get those pens/typewriters/word processors humming and let's have some feedback! We've got enough new topics to satisfy anybody!

Until next time--May the Force be With You!

IN SYMPATHY

Sincerest sympathies are extended to Ming Wathne who lost her newborn granddaughter in February, and to Melanie Gutierrez whose mother passed away suddenly June 12 from a massive stroke. Ladies, please know that I care about you and share your grief. Please let me know if there is anything I can do for you.

PICKS & PANS

SCREEN



■ INDIANA JONES
AND THE LAST
CRUSADE
Harrison Ford,
Sean Connery

Take a good look at this movie. In fact, go back four or five times and take four or five good looks. In this imperfect world, you're not likely to see many manmade objects come this close to perfection.

Director Steven Spielberg has taken all the best elements of *Raiders of the Lost Ark* (with little of the mystical mumbo jumbo) and *Indiana Jones and the Temple of Doom* (without the gratuitous violence and child abuse) and combined them into an adventure film that is fast, muscular, playful, warmhearted and sheer pleasure.

Connery was an inspired bit of casting as Jones's father, a quixotic scholar who has devoted his life to trying to find the Holy Grail, the cup Christ drank from at the Last Supper. With Harrison Ford around to handle the heroics, Connery can be whimsical, clever, eccentrically resourceful and, of course, as courageous as a lion when he really has to be. Screenwriter Jeffrey (*Innerspace*) Boam wrote Jones the Elder into a marvelous character, and Connery gives him a bright tone and style that strike just the right contrast to the laconic, slightly sour Ford. Their scenes together are models of father-son dynamics. When Ford complains that Connery didn't pay enough attention to him as a boy, Connery just shrugs and says, "You left just when you were becoming interesting."

Desperate for a shred of criticism? Okay: The plot, in which Indiana competes with Nazis in a search for a religious artifact, is very similar to that of *Raiders*.

Suffering through that minor bit of déjà vu is a small price to pay. Spielberg uses



says to Ford, "Well, I'm as human as the next man." And Ford adds, "But I was the next man.")

Boam and Spielberg set up a clever ending involving mysterious clues and a fearsome challenge—the phrase "leap of faith" has never been more imaginatively, charmingly employed. And they set the movie up for Connery's arrival in the plot with an opening flashback in which River (*Running on Empty*) Phoenix, as the teenage Indiana, takes on some villains and not incidentally indulges in the whip-handling, snake-fearing, fedora-wearing behavior that will become his trademarks.

It's a flash of a beginning that all but announces, "We're about to have some serious fun, folks." This is not a movie you want to miss the first five minutes of. Come to think of it, this is not a movie you want to miss any minutes of. (PG-13)

—Ralph Novak

Presumed Castable

Harrison Ford has nabbed the choice lead in *Mirage*/Warner Bros' "Presumed Innocent," to film in July for director Alan Pakula. The thriller, based on Scott Turow's bestseller and adapted by Oscar-winner Frank

Indiana Jones and the Last Crusade
Harrison Ford facing a hard ride
and a stubborn dad—Sean Connery

ship between serial killer Bacon (*Footloose*, *She's Having a Baby*) and yuppie lawyer Oldman (who made his mark in *Sid and Nancy*). When Oldman uses a bit of courtroom dippy-do to get Bacon out of a murder charge, Bacon thinks he has found an ally. The elliptical attraction between them is reminiscent of the psycho-straight arrow pairing of Robert Walker and Farley Granger in Alfred Hitchcock's *Strangers on a Train*. The way that attraction is worked through here, however, requires outrageously dumb behavior more reminiscent of a slasher movie.

Take the appealing Karen (*Birdy*) Young. Her roommate has just been brutally murdered. But she doesn't move out of her isolated, vulnerable home or get out of town or even buy a German shepherd. She helps Oldman investigate the crime and starts prowling around creepy places by herself. Oldman is investigating in the first place because he is so guilt-ridden. "They had that animal locked up, and I let him out to kill again!" he is driven to expostulate. Oldman may have an excuse for the hammy lines, since his (of course) critically ill mentor, a law professor played by Michael Sinelnicoff as a John Houseman impersonation, is given to reeling off aphorisms at the drop of a crisis: "The law is the dark shadow of justice"; "We're put here to take action;

Pierson, concerns an investigator for the district attorney's office who is assigned to look into the murder of his former mistress.

Originally optioned by Sydney Pollack and Mark Rosenberg (as producers) for a reported \$1 million at United Artists, the project was subsequently sold to Warners last summer.

Negotiations are under way for Brian Dennehy to play Ford's boss, who—like Ford's character—figures in the unraveling mystery.

—From Leonard Klady



According to science-fiction writers, students and members of the film industry, there is far more fiction than science in films such as *Star Trek V* (top), *E.T.* and *Close Encounters of the Third Kind*.

Written Out of the Script

Our leading sci-fi writers
are alien to Hollywood

By Robert F. Moss

New York Times News Service

When William Shatner pressured Paramount Pictures into letting him direct the new \$32 million production *Star Trek V: The Final Frontier* (by threatening not to appear in it otherwise), he knew its performance would be measured against the benchmark set by his shipmate Leonard Nimoy, who directed the highly suc-

FILM

cessful 1986 release *Star Trek IV: The Voyage Home*.

The creative work began with a story of Mr. Shatner's devising. But the responsibility of transforming the story into a full-dress screenplay went to David Loughery, a young writer with few film credits.

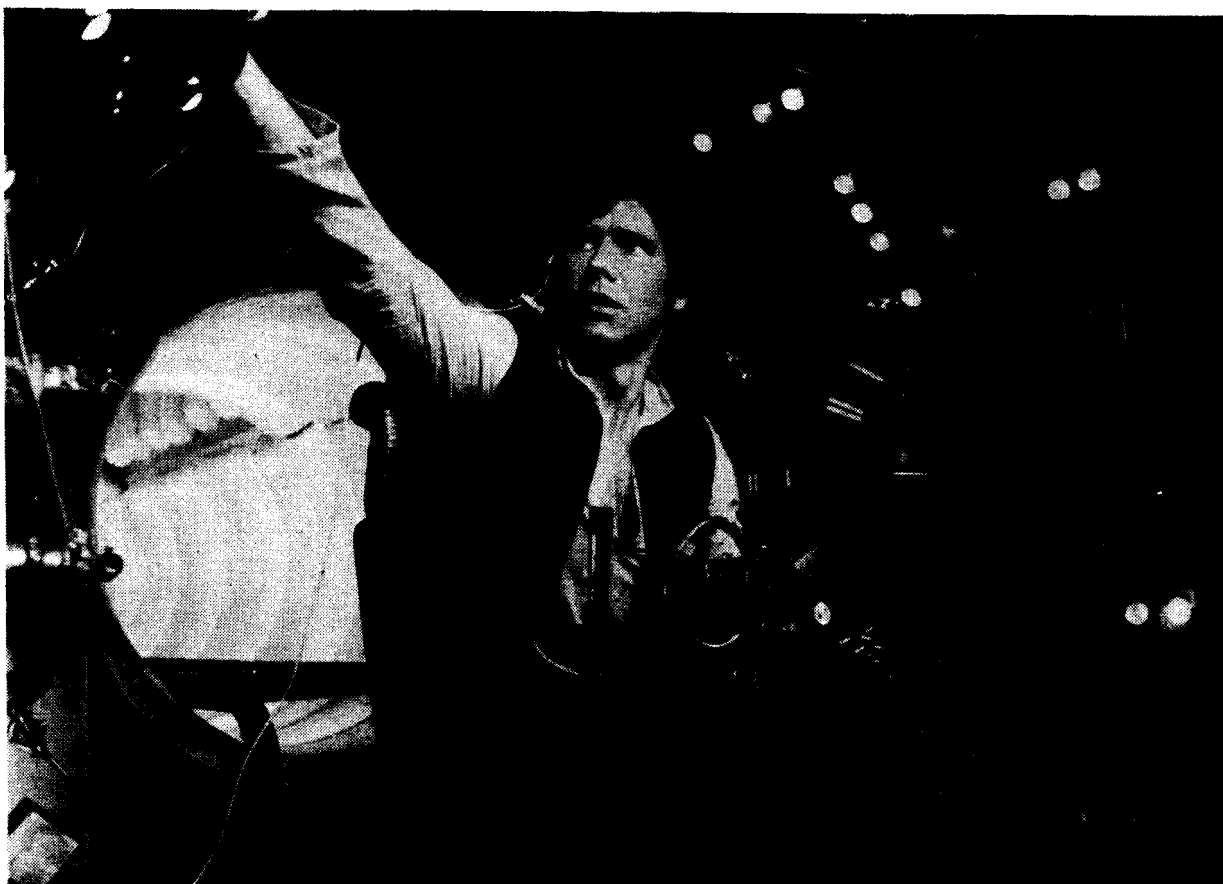
Though moviegoers might be surprised to learn that he has almost no background in science fiction, it would be a lot more surprising if he did. In Hollywood, it seems, the last person you'd want to hire to write a science-fiction movie would be a science-fiction writer.

In *The New York Times Film Directory*, which lists authors who wrote original screenplays, adapted other people's work or whose own work was adapted, there are five entries for Ray Bradbury, two for Harlan Ellison, one for Robert Heinlein and none for Isaac Asimov, A.E. Van Vogt, Poul Anderson, Frederick Pohl, Theodore Sturgeon or most of the other leading figures in the field.

The contrast to popular genres such as the detective story, the crime novel and the adventure story is stark.

Apart from a lonely, isolated adaptation of Ray Bradbury or Kurt Vonnegut, science-fiction writers — and adaptations of the genre's classics — have been skeletons at the feast of Hollywood's sci-fi blockbusters.

Among the most common reasons cited by members of the film industry, science-fiction Please see WHEN on Page 10C.



Han Solo (Harrison Ford) proved to be quite a combat pilot in *Star Wars*, but science-fiction writer Harlan Ellison told producer George Lucas such World War II-style dogfights are impossible in spacecraft.

When it comes to Hollywood, sci-fi writers are almost aliens

Continued from Page 5C.

writers and students of the genre are the financial burdens of filming high-quality science-fiction novels, the cerebral and imaginative nature of the work itself and the lack of any real familiarity with it among the small power elite who can get a movie made. The writers themselves are often looked on as only slightly less alien than the creatures they write about.

"In a book, you can blow up the world and it doesn't cost you anything but a typewriter ribbon," says Susan Allison, vice president of Berkeley Publishing Group and head of its science-fiction line. "In a film, the cost of the special effects makes it too expensive."

Bob Gale, co-writer of *Back to the Future*, sees science fiction's relative lack of crossover success with the general public as a major hindrance. Because of its "low recognition fac-

tor," such work is bound to go unnoticed by the influential movie stars whose enthusiasm for a literary property often determines whether it becomes a film or not. "Paul Newman isn't going to come to a studio and demand to play Gully Foyle in (Alfred Bester's) *The Stars My Destination*," says Mr. Gale.

And, adds Algis Budrys, a veteran science-fiction writer, "The texture

of your classic science fiction tends to be so rich, it's difficult to get into 35-millimeter frames."

The millions of moviegoers who will probably see *Star Trek V* don't know there's an alternative: it's called *real* science fiction. During the '40s and '50s, the golden age of science fiction, authors produced a literature of scientifically based, wonder-tinged speculation about technology, outer space and other life forms that fused Wellsian social

critiques with exceptional narrative skill.

Isaac Asimov wrote a sprawling, historical epic set in the future, Robert Heinlein explored the sociology of a moon colony, Alfred Bester made telepathy the basis of a psychological-suspense thriller and Theodore Sturgeon transformed Freud by creating an organism consisting of three people.

In the '60s, literary guerrillas such as Harlan Ellison, Barry Malzberg and Ursula K. Le Guin shook up the establishment with leftist political thought and radical experiments in style. Science fiction has entered college curriculums across the nation and inspired hundreds of books and scholarly articles.

But Hollywood knows almost nothing about all this. The fact is,

science-fiction movies are made by people with little or no background in the genre. When Gary Kurtz, producer of *Star Wars*, appeared at the 1977 World Science-Fiction Convention to accept an award, he earned a round of boos by announcing, "I'm glad to be here with all you other sci-fi fans." (His audience knew that SF is the preferred abbreviation and that "sci fi" is the rather simple-minded Hollywood version.)

Harlan Ellison, one of the few science-fiction writers who works regularly in Hollywood, recalls mentioning to producer George Lucas after a screening of *Star Wars* that it was scientifically impossible for spacecraft to make a whooshing sound or engage in World War II-style dog-fights.

According to Mr. Ellison, the film maker's reply, given with a shrug, was, "The people sort of want to see it." When Mr. Ellison attempts to preserve scientific accuracy and narrative logic in his own movie projects, he says he collides head first with movie makers whose response is, "Who will know?"

"Directors really believe the audience is full of idiots," Mr. Ellison says. "There is no attempt to uplift. There are improvements that can be made in a movie without their costing a dime. But they won't do it because they can't be bothered."

Hired to write a novelization of *Fantastic Voyage*, a 1966 film about a temporarily miniaturized rescue squad injected into the bloodstream of a dying scientist to destroy a brain clot, Isaac Asimov corrected as many of the scientific errors as possible.

But he couldn't do anything about the movie, in which the crew's submarine is left in the victim's brain, where it will soon resume its normal dimensions. "Won't the ship expand now and kill the man, Daddy?" asked Mr. Asimov's daughter when they saw the film.

"Yes, Robyn," he replied, "but you see that because you're smarter than the average producer. After all, you're 11."

Lucas' magic touch Final 'Jones' saga restores the luster

LOS ANGELES (AP) — The beard is tinged with gray, but George Lucas, whose trilogies of "Star Wars" and "Indiana Jones" have written film history, still conveys the boyish wonder of the movie-struck kid from Modesto.

Lucas, who just turned 44, came to town from his Northern California empire to do some interviews for "Indiana Jones and the Last Crusade," which seems certain to restore the luster of his golden touch. After a series of monumental hits, Lucas productions turned sour with "Labyrinth" and "Howard the Duck."

His \$55 million "Willow" performed decently in this country and impressively abroad, but critics complained that Lucas was repeating himself. Lucas traditionally has paid little heed to critics, pursuing his own course at the Lucasfilm headquarters north of San Francisco.

Director Steven Spielberg and star Harrison Ford have indicated that "The Last Crusade" will be the last of the Indiana Jones adventures. Does producer-storywriter Lucas believe it will be?

"Probably," he said. "Unless I come up with some completely inspired idea. Three, I think, is a pretty nice number."

"We originally thought about doing three of them. We wouldn't have done the second one ('The Temple of Doom') unless we came up with a story that we all thought was fantastic and really wanted to do. We weren't really interested in making a film just to be making a film."

"The Last Crusade" comes five years after "The Temple of Doom," which followed "Raiders of the Lost Ark" by three years. The longer gap, said Lucas, was due to failure to find a script the three principals agreed on.

"I wanted to do a film about the Holy Grail; Steve thought it was too abstract an idea," Lucas said. "We developed a story on another idea which didn't turn out. Menno Meyjes came in to do another screenplay, and he didn't like that idea. We

started talking about the Grail and decided to try to sell Steven on it. (The screenplay is credited to Jeffrey Boam.)

"One of the major mythological threads (of the Grail) is inner happiness and fulfillment, which really deals with compassion and caring about other people in relationships. In that, it's a natural evolution to relationships with your parents."

That resulted in the role of the senior Jones for Sean Connery. In his early thinking about Indiana Jones, Lucas had figured the character had been raised by an attic actor about the script. The casting proved to be "brilliant beyond our wildest imaginations," said the producer.

There's nothing new to report on a resumption of the "Star Wars" saga, originally planned as a triple trilogy by Lucas.

MOVIES

"Indiana Jones" star Harrison Ford will be visiting a different kind of temple of doom this week as he observes murder trials in Detroit Recorder's Court.



Ford

to prepare for a film role as a prosecutor. Ford has been cast as Rozat (Rusty) Sabich, a chief assistant prosecutor accused of murder in "Presumed Innocent," a movie based on the Scott Turow novel of the same name. After Mirage Productions chose Detroit as a location for the film's street scenes, the Michigan Prosecutors' Assn. began mailing Ford training films. Chief Assistant Prosecutor George Ward says of Ford's visit to Detroit this week: "I feel lucky, that of all the chief assistants in the country, my job is being used as a model."

First in Line for 'The Last Crusade'

Dave Webster of Mar Vista isn't letting anything go to chance with the last outing of Indy in "Indiana Jones and the Last Crusade." In line at 8 a.m. Monday, he wanted to make sure he was first at Mann's National Theater, which opened at 10:30 a.m. Wednesday.

"There are some things worth waiting for," Webster said, "and I'm a big fan of Indy's." Will he see the film again? "To see the film again and again isn't as great as being the first in line. That's why I'm here: to be the first to see the show."



Meanwhile, "teaser" trailers—some of which debuted at Christmas—are being replaced by official trailers with film scenes.

The one for "Indy" began running a few weeks ago, auspiciously attached to Paramount's surprise spring hit, "Pet Sematary." "Batman" trailers are due Memorial Day weekend. At the same time, between 5,000-6,000 trailers will surface for "The Abyss."

As for product tie-ins: There's

an "Indiana Jones"-Pepsi Cola sweepstakes and "Roadhouse" contests involving La Batt's Beer and a men's apparel line.

The high hopes are directly related to the coming attractions, which include big stars, big budgets and a slew of sequels to monster hits.

Kicking off the summer: Paramount Pictures' "Indiana Jones and the Last Crusade." Opening May 24 in more than 2,000 theaters, it has already been singled out by industry analysts as one of three big potential blockbusters.

Consider: The last "Indy" installment was largely critically assailed, but still sold \$175 million in tickets and set an opening weekend record of \$33.9 million over four days. (In an interview in the June issue of Premiere magazine, director Steven Spielberg says one of the reasons he made "III" was "to apologize for the second one.")

What an opener: Indy's latest is third best ever

From staff and wire reports

Indiana Jones and the Last Crusade enjoyed the third-best opening night in movie history, and may go on to claim the largest opening week ever when complete box-office figures are released next week.

The third, and perhaps final, chapter in the adventures of the 1930s archaeologist played by Harrison Ford collected more than \$5.62 million on 2,327

ARTS NOTES

movie screens Wednesday night — less than opening-night champions *Return of the Jedi* (\$6.2 million in 1983) and *Rocky IV* (\$5.68 million in 1985).

John Krier, president of Exhibitor Relations Inc., says *Indiana Jones* could gross more than \$50 million in its first week, topping the record \$45.7 million debut week in 1984 of *Indiana Jones and the Temple of Doom*.

— Associated Press

BIG DADDY

Connery revels in a new role

By Philip Wuntch

Film Critic of The Dallas Morning News

LOS ANGELES — Sean Connery, speaking to film critics via satellite from Seville, Spain, reflected on the differences between James Bond and Indiana Jones, on his new status as the movie world's current "father figure" and on his relationship with his own father.

FILM

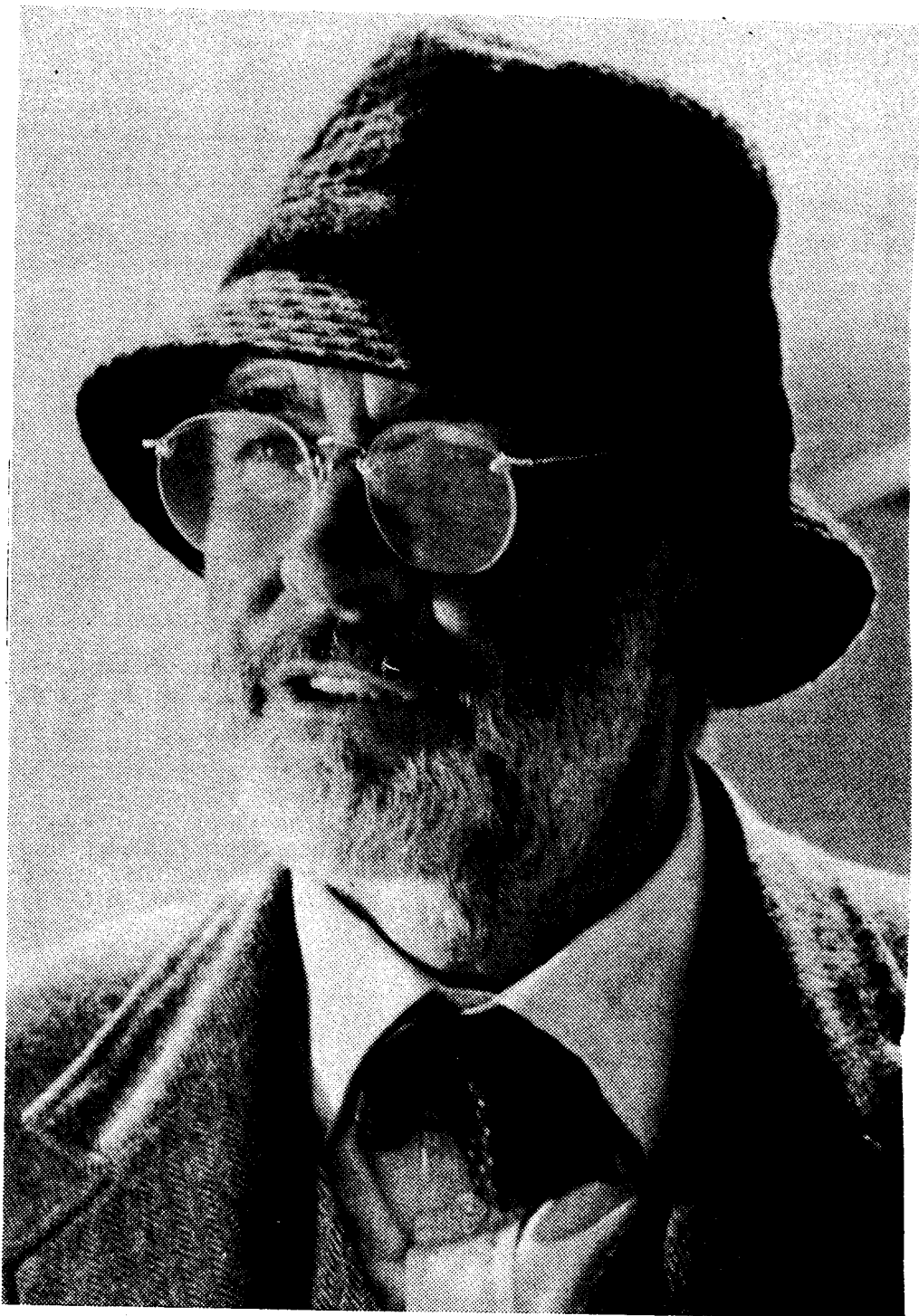
Through it all, Mr. Connery was charming, and he knew it. There's a touch of appealing arrogance about the 58-year-old actor, who lives in nearby Marbella, Spain. He good-naturedly but firmly makes it known that he's only 12 years older than Harrison Ford, although he plays the latter's father in *Indiana Jones and the Last Crusade*.

Something behind his irrepressible twinkle indicates that, to paraphrase Chevy Chase on the old *Saturday Night Live*, he knows that he's Sean Connery and you're not.

"Aside from the fact that Indiana Jones is not as well-dressed as James Bond, the main difference between them is sexual," he says. "Indiana deals with women shyly. In the first film (*Raiders of the Lost Ark*), he's flustered when the student writes 'LOVE YOU' on her eyelids. James Bond would have had all those young coeds for breakfast."

He seems amused by the fact that, after winning screen immortality as Agent 007 in the mid-1960s, he's now cast as "fathers and teachers." He won an Oscar for portraying Kevin Costner's mentor in *The Untouchables*, played a wise, realistic priest in *The Name of the Rose* and was Meg Ryan's father in *The Presidio*; his depiction of paternal bewilderment was the last movie's redeeming quality. Later this year, he will be seen as Dustin Hoffman's father in *Family Business*, a comedy of organized crime.

And now he plays Dr. Henry S. Jones, a professor of medieval literature, described by son Indy as "Attila the Professor." Please see CONNERY on Page 8C.



Sean Connery plays Indiana Jones' dad in his latest film.

Connery is ready to play Bond's dad

Continued from Page 5C.

sor, the kind of teacher students hope they never get."

"There's a new emphasis on father-son relationships in films," Mr. Connery says. "Look at Kevin's baseball picture (*Field of Dreams*). I think right now we're all looking for a guide, for a big daddy, because life just gets more and more difficult."

He had "enormous fun," he says, working with Mr. Ford.

"I think that comes across on screen, even during our most combative scenes. Harrison and I provided our own timing. Steven (director Steven Spielberg) understood that, which is why he photographed most of our scenes as two-shots (camera work that keeps both actors in the frame, a technique that takes advantage of good interplay).

"Harrison and Dustin Hoffman are similar in their dedication to their craft but different in acting persona and in their sense of humor. Harrison's sense of humor is very sly. It sneaks up on you. Dustin is impish. Unless you take a big stick to him early on, he'll jump all over you. But I wound up enjoying both of them immensely."

A brave journalist wants to know if, having played Indiana Jones' dad, he now might consider playing the father of James Bond. "Well, why not?" Mr. Connery asks. "If the part is as well-written as this one is. But it would cost them. It would definitely cost them."

Although Mr. Connery plays the elder Jones in a broadly comic manner, he doesn't try to hide the fact that the man is an exasperating parent.

"I rather liked the idea of his being a European father with Victorian values, rather than an American dad. . . . Most fathers are contrary, difficult and lacking in understanding in every direction. Still, Dr. Jones is eccentric, self-centered and quite selfish. He does not have the *Saturday Evening Post* mentality of fatherhood. He's quite indifferent to his boy's needs, and he's so extremely confident that his arguments are always difficult to deal with."

Mr. Connery was not the first choice to play Indy's cantankerous dad. According to co-producer Frank Marshall, *Indy* creator George Lucas first wanted "someone like John Houseman." And at one point, Burt Lancaster, who vividly portrayed adventurers in *The Crimson Pirate* and *The Flame and the Arrow*, was considered for the part.

And when Mr. Connery was presented with the original script, he was not impressed with the character. Previously, the creators had toyed with the idea of having both Indiana and his father dally with the same girl, unknown to each other.

"I didn't want the father to be so much of a wimp," Mr. Connery says. "Before I came into the picture, they had been indecisive about his having the affair with the girl."

"Sean insisted that we put it back into the script," says screenwriter Jeffrey Boam.

Before turning to acting, Mr. Connery endured an impoverished childhood in Scotland. He remembers his father fondly, but, like Indiana Jones in the new movie, with a regret over missed opportunities at communications.

"When my father died, it was one of the worst times in my life. I never thought he would die. We were poor. Every single member of the family worked hard, and we were just happy to get through the day. I never had much time for Freudian input. We were too busy working to worry about whether my father loved me or if I loved him. Those feelings came out only in retrospect."

Carrie Fisher's novel and screenplay of "Postcards From the Edge," retitled "Hollywood and Vine," is shaping up as the actor's film of 1989. Joining Meryl Streep

and Shirley MacLaine in Columbia's July starter are Richard Dreyfuss, Dennis Quaid, Gene Hackman and Jennifer Grey. Mike Nichols directs for producer Neil Machlis. . . .

Sneak Peeks

After *Indy Jones* turned off many critics with his last sequel—it got damned for its violence and lack of charm—the intrepid anthropologist may be rebounding. According to exhibitor sources, "*Indiana Jones and the Last Crusade*" is *hot*.

Screened recently for exhibitors across the country, Paramount's big summer entry—due May 24—got thumbs up from our sources for its "wall-to-wall action" and for being "nearly as good as the first."

And, said one exhibitor, "Everyone's raving about Sean Connery [as *Indy's* dad]. He really steals this one."

The plot has *Indy* (Harrison Ford) and his dad, Prof. Henry Jones (Connery), in search of the Holy Grail. Ditto some nasty Nazis. *Indy*, disguised as one, winds up face-to-face with Der Fuhrer himself. Chases abound, one involving a Zeppelin. There's romantic intrigue involving *Indy*, his beautiful blond girlfriend (Allison Doody) and another prominent character we wouldn't dare reveal. Also, an encounter with rats—lots of 'em—in the sewers of Venice. And flashbacks with River Phoenix as a young *Indy* explain *Indy's* revulsion for snakes.

—From Pat H. Broeske

"*Last Crusade*" doesn't come cheap: Exhibitor sources tell us that theater owners have already paid Paramount Pictures an estimated \$40 million in non-refundable guarantees for the right to show the sequel. A head film buyer for a West Coast-based chain called the figure "the highest in movie history in certain markets, with the possible exception of 'Return of the Jedi'."

The studio also has negotiated a minimum run of 12 weeks in every

theater, the source added: "Since Paramount's debuting the film Memorial Day weekend, it locks up those screens all summer—and keeps out the competition."

—From Craig Modderno



Sean Connery (left) and Harrison Ford as father and son: Things don't always go smoothly.

INDY'S BACK

Our hero returns to top form in 'The Last Crusade'

By Philip Wuntch

Film Critic of The Dallas Morning News

Just how good, you immediately want to know, is *Indiana Jones and the Last Crusade*?

It is infinitely better than *Indiana Jones and the Temple of Doom* and almost as good as *Raiders of the Lost Ark*.

All right then, just how big a stretch is covered by the phrase "almost as good as *Raiders of the Lost Ark*"?

Suffice to say that the new film is a

FILM REVIEW

grand and glorious adventure — performed with panache, directed with style and written with considerable humor. It would be impossible for executive producer George Lucas, director Steven Spielberg and company to duplicate the unexpected magic of the first adventure. After all, the key word was "unexpected." At the time, no one knew what to expect from an Indiana

Jones movie.

The magic of *Indiana Jones and the Last Crusade* is that it follows the diagram of *Raiders of the Lost Ark* while adding new dimensions and twists. The first 20 minutes has the same rhythm as the earlier film: A hair-raising, beautifully constructed opening scene is followed by an amusing sequence showing Indy at the university, speaking before throngs of ador-
Please see INDY'S on Page 3C.

Indy's in top form in 'Crusade'

Continued from Page 1C.
ing, distracted coeds.

The classroom sequence, incidentally, demonstrates director Spielberg's clever know-how. He makes the episode just similar enough to the *Raiders* scene to be funny, and just different enough to be unique. For example, the rows of coeds have expanded; evidently Indy's female enrollment has enlarged from 1936 (when *Raiders* took place) to 1938 (when the current film occurs).

Once Indy undertakes his new mission, which is nothing less than a search for the Holy Grail, the film develops its own pace. It has a somewhat gentler cadence than *Raiders*, with the emphasis on verbal wit.

On this escapade, Indy is accompanied by his father, a disapproving pedant whose specialty is medieval history. Father and son never have resolved their personal conflicts, but it's to the credit of the writing, directing and acting that *Indiana Jones and the Last Crusade* explores the generational conflict without seeming like a macho reprise of *On Golden Pond*. Indy's father never will treat him with the respect he deserves, and one imagines that Indy will eventually get used to it.

Mr. Spielberg doesn't miss a trick. Even the cliché of a clash of lightning over a forbidding Austrian castle seems fresh and clever.

There is, of course, a woman — Dr. Elsa Schneider, reminiscent in her *femme fatale* approach of the traditional James Bond women. Further ingredients include chases in

airplanes, tanks and circus trucks; a mythic prologue; a mystical conclusion, and the obligatory "queasy" episode, which this time involves rats with tails long enough to pass for tentacles.

It is all absolutely wonderful.

Sean Connery turns the irascible Dr. Henry Jones into a lovable curmudgeon. The film's success hinges on the rapport between the two actors. Mr. Connery and Mr. Ford seem to enjoy playing off one another, and their barbed banter has the right mixture of competitiveness and warmth. Some viewers may even insist that Mr. Connery steals the show, which would not be entirely fair to Mr. Ford.

River Phoenix makes an impressive appearance in the prologue, an episode that will be of prime importance to those who take their Indiana Jones mythology seriously. Alison Doody, as the extremely slick Elsa, performs with the right polish. Julian Glover, playing a sneaky American industrialist, is the perfect villain for the occasion.

And Harrison Ford, equipped with a sly half-smile and the screen's most intriguing monotone, continues to make Indiana Jones an endearingly human hero. He shows fright when attacked, he pursues women with befuddlement as well as bravado and he makes mistakes.

More than any other superhero in movie folklore, Indy seems like just plain good company.

The film opens Wednesday in a multiple run.

IT'S A TAKE: J.J. Hardy, who plays the teen-age Indiana Jones' overweight sidekick in *Indiana Jones and the Last Crusade*, accidentally provided one of the film's biggest laughs: The then-290-pounder fell off his horse. Director Steven Spielberg thought it was so funny that he tried to have it repeated the next day to film close-ups, but stopped for fear that Mr. Hardy would be hurt. "But he (Mr. Spielberg) loved the scene so much that he kept it in, which I didn't know he was going to do until I saw the movie at the premiere," Mr. Hardy said. Mr. Hardy's weight was one reason he lost his balance and fell off the horse. Now, however, he tips the scales at a svelte 175 and intends to lose more.

SNAKES NOT INCLUDED: The hat and jacket of that world famous archaeologist, *Indiana Jones*, have become national artifacts. The Smithsonian Institution's National Museum of American History on Friday greeted the arrival of the brown fedora and worn leather jacket with suitable seriousness. They were presented by Harrison Ford, the actor who has played the daring archaeologist in three movies. One museum official said the character fights "high-density mythological structures" and brings the viewer "escape from the bureaucratization of American life."

MOVIES

Just in time for the opening of the new *Indiana Jones* movie, actor Harrison Ford, Paramount Pictures and Lucasfilm Ltd. will donate items Friday from the film trilogy to the Smithsonian's National Museum of American History. Memorabilia to be donated include the trademark brown fedora and well-worn leather jacket that Ford wore in all three films: "Raiders of the Lost Ark," "Indiana Jones and the Temple of Doom" and the latest, "Indiana Jones and the Last Crusade." The hat and jacket, which a museum spokeswoman said have "influenced men's fashion in the 1980s," will become part of the museum's History of American Entertainment collection, but will not be on public display.

Carrie Fisher's idea of a great neighbor? Tom Hanks

"He would be fantastic: personable, bright, funny," Carrie Fisher says of Tom Hanks, her top choice for boy-next-door and her co-star in the movie comedy *The 'Burbs*. But then her dark humor surfaces: "He is the most normal man in show business and I figure someday he'll get up in a tower and shoot a lot of people because that can't last forever."

Harrison Ford, her swashbuckling *Star Wars* co-star, would not be a fabulous neighbor. "I get along with him OK, but he's not really accessible."

In *The 'Burbs*, Hanks and Fisher play complacent suburbanites Ray and Carol Peterson who suddenly have sinister new neighbors. And here's Fisher's review of the movie: "I thought I was watching *The Good, the Bad and the Ugly* — and I didn't know which one I was."



By Ralph Nelson, Universal



Harrison Ford likes Indy's style.

Harrison Ford: comfortable with stardom

By Philip Wuntch

Film Critic of The Dallas Morning News

LOS ANGELES — Saying a word such as "pshaw!" wouldn't be entirely out of character for Harrison Ford. A former philosophy major at Ripon College, the star of *Indiana Jones and the Last Crusade* freely uses such words as "finite" and "sympiotic."

Still, he doesn't exactly say "pshaw!" when told that Al Pacino goes back to the stage to regroup after making movies.

His half-smile, half-sneer says it for him.

"When I want to recharge my batteries, I get as far away from show business as I can," the 46-year-old actor says. "I spend time with my family. That's how I really get recharged."

He has an 800-acre ranch in Wyoming, where he lives with his wife, screenwriter Melissa Mathison (*E.T.*, *the Extra-Terrestrial*, *The Black Stallion*) and their 2-year-old son, Malcolm. When he talks about spending time with his family, the words sound sincere and unrehearsed, not even remotely suggesting Michael Landon on *Little House on the Prairie*.

"Last year, I think I just spent around four weeks in Los Angeles, spread out over the entire year. I lived in Los Angeles as long as my older boys were in their teens, and they were living in LA with their mother. Now they're 22 and 20, and they stay with us in Wyoming. Please see **FORD** on Page 3C.

Ford hates the trappings of show biz

Continued from Page 1C.

as often as they want." (Mr. Ford's older sons are the product of his first marriage.)

"I just got tired of city life. I never liked it at all. I grew up in Chicago, and even then, going into the city wasn't a huge thrill for me. You know, I pride myself on the fact that with all the movies I've made, I've never had to 'take a lunch.' That's a favorite expression in Hollywood. Someone asked me, 'Don't you have to take a lunch with Mr. Spielberg?'

"I've never had to take a lunch with Steven or anyone else. I conduct my business by phone from Wyoming and come here when I have to. When I need to meet with people, I invite them to Wyoming, and they can stay for as long as it takes. I've reached a point where I don't have to live in LA or New York."

Everyone involved with the production of *Indiana Jones and the Last Crusade* insists that this will be the last of the Jones adventures. "I have no sense of relief at giving up Indy. He's nice to have around, and I like his style. But I'm not sentimental about him, either. I found myself having stronger emotional ties to the character in *Working Girl*. I thought he was a very conflicted person. He had tough luck in his career, and he was trying to pull himself up as honorably as possible."

He feels certain that *Indiana Jones and the Last Crusade* will

dispel the bad taste left by its immediate predecessor, *Indiana Jones and the Temple of Doom*, a film that director Spielberg has said that he feels ashamed to have made.

"I feel the same way Steven does about it, but I haven't been as vocal. Every time I start sounding off against the violence in *Temple of Doom*, I find myself saying things that sound pompous and righteous, which is not the way I like to sound. I feel *Temple of Doom* was a reasonable attempt to make a stretch from *Raiders of the Lost Ark*, but it wound up being too dark and unbalanced. We lost access to some of our audience of the younger kids, who were scared out of their wits. The whole intention of the second film was to take you for a walk on the dark side, but there wasn't enough balance in it."

In the new film, Sean Connery plays Indiana's disapproving but gruffly affectionate father. Mr. Ford relished working with the one-time James Bond, but not because he had played Agent 007.

"I never was a Bond buff. I definitely liked *From Russia With Love*, but after all the electronics started coming into the series, I lost track of the individual movies. I thought he was great in *The Man Who Would Be King*, *Robin and Marian* and *The Wind and the Lion*."

Several publications have cited Mr. Spielberg as being responsible for the father-son relationship that's at the heart of *Indiana Jones and the Last Crusade*. Virtually

every Spielberg profile mentions that the director found support from his mother but felt his father was an aloof figure. But Mr. Ford says that the publicity-shy producer George Lucas spearheaded everything about the new film, particularly its emotional undercurrents.

"Indiana Jones is George's creation, really. He was very interested in expanding the character, and he was emphatic that the new movie should have a father-son relationship. George felt the father should be an academic who rarely left his study, that he should be a remote, formidable figure who was always critical of Indy. That's the only way it would work. If Indy's father was himself an adventurer, there would be no conflict."

"George also came up with the idea of the prologue (in which River Phoenix plays the young Indy). Steven didn't want to do it that way at first. He wasn't sold on it because he'd just done *Empire of the Sun*, which was from a child's point of view. I think it works great. It shows how Indy becomes Indy."

John Rhys-Davies, who reprises his *Raiders* role as Indy's loyal pal Sallah in *The Last Crusade*, speaks of the rise in Mr. Ford's confidence since he first played Indiana Jones more than eight years ago.

"Harrison is a very gentlemanly person," Mr. Rhys-Davies says. "But when we did *Raiders*, he got nervous sometimes. He wasn't used to carrying a picture. With *The Last Crusade*, he was much calmer,

"A film is a form of communication, and I feel that if a film of mine doesn't do well, I've missed at communicating."

— Harrison Ford

much more assured of his technique."

"I'm more comfortable in front of the camera now," Mr. Ford says. "There's an expository scene in *Raiders of the Lost Ark*, where Denholm Elliott and I are inside my house near the university and we're talking about going after the ark. And I don't think I handled that section of explanatory dialogue terribly well. I could do it better now."

"I turned down *Terms of Endearment* because I just couldn't see myself making all those clever retorts to Shirley MacLaine at such a pace. Yet, five years later, I had very little trepidation about *Working Girl*, which had glib, sophisticated dialogue. I had always wanted to work with Mike Nichols. I came close to doing *Silkwood*, but our schedules couldn't match."

Mr. Ford says he takes his roles "one at a time" and tries to do something "unexpected."

"Right after *Star Wars* I did a supporting role in *Heroes* with Henry Winkler. I played a traumatized war veteran, and I did it to get as far away from Han Solo as possible. I thought if I did nothing more than confuse people, that would be fine. As it turned out, that was about all that film did. It confused people. But it also gave me some work to show people I could play something other than a cocky guy in a spaceship."

He next will star in the film version of the best-selling *Presumed Innocent*, to be directed by Alan Pakula (*Kluge*, *All the President's Men*, *Sophie's Choice*). Co-starring will be Treat Williams, Greta Scacchi, Bonnie Bedelia and Brian Dennehy.

"A film is a form of communication, and I feel that if a film of mine doesn't do well, I've missed at communicating," Mr. Ford says. "I was

very devoted to the idea of making a movie out of *Mosquito Coast*, and I wish it had done better. I'm very proud that *Witness* and *Working Girl* were successes. I never expected them to be blockbusters. *Frantic* was one of the hardest films I had done because my character's frustration and anxiety were unremitting. Yet I always knew calling it *Frantic* was a mistake. The script never had a frantic pace. I told (director) Roman Polanski we should call it *Moderately Disturbed*. He was not amused."

Mr. Ford says he has finally made some sense of the chaotic movie business.

"Back in the mid-1960s, Colum-

bia Pictures toyed with the idea of bringing back the studio system's contract days. They put 12 men and 12 women under contract, and I was one of the chosen. I was something of a rebel then, by which I mean I simply spoke my mind when I felt like it, and so they always cast me as a no-name hippie. If you see a hippie without a name in an old Columbia movie, look closely. It's probably me.

"But there's a logic to every process, including the insane process of film making. Once you're aware of that logic, you can either submit to it or rebel against it. And in many instances, rebellion is simply an act of ego. I've learned to submit to it, although of course in some cases, rebellion is entirely justified."

During the last part of the sentence, he gives his customary half-smile. But for the moment, the philosophy major and the movie star seem to have found a peaceful co-existence.

With pretentious pomp, Indiana Jones' 'artifacts' join others in Smithsonian

WASHINGTON (AP) — Would that world famous archeologist, Indiana Jones, ever have imagined? His own hat and jacket have become the nation's artifacts.

The Smithsonian Institution's National Museum of American History greeted with pretentious pomp Friday the arrival of its new objects: Indy's brown fedora and worn leather jacket.

They were presented by Harrison Ford, the actor who has played the daring archeologist in two hit movies.

"I was surprised, flattered" at the invitation, he insisted, although the whole thing was timed perfectly to

plug the third Indy movie just out.

His trademark attire isn't going on immediate display. But museum officials said it may someday take its place alongside such pop-culture treasures as Superman's cape, Dorothy's slippers and Howdy Doody himself in the History of American Entertainment Collection.

Ford and his gifts were welcomed at a news conference, with as many cameras as any at the White House. Museum director Roger Kennedy had Ford sign a "deed of gift" and did his best to find some profound significance in Indy, Ford, and what they reflect in American culture.



Harrison Ford, left, and Sean Connery are a combative, but loving son-and-father team in "Indiana Jones and the Last Crusade."

MOVIE REVIEW

Plunging Headlong Into Indy's Last Adventure

By SHEILA BENSON,
Times Film Critic

We're told that this is our last romp with ol' Indiana, that after "Indiana Jones and the Last Crusade" (citywide), the bullwhip will be retired. Well, even if he's considerably more battered than his nearest competitor, Indiana quits at the top of the heap. It's just that the heap isn't what it was eight years ago. It's been almost flattered to death.

You can't roll monstrous boulders straight at audiences any more and have a whole theater-full duck and gasp with fright—and pleasure. We may be plumb gasped out. And although Harrison Ford is still in top form and the movie is truly fun in patches, it's a genre on the wane.

Even the sparks that fly by combining Ford with Sean Con-

nery as his strict, scholarly father, the first Prof. Henry Jones, aren't quite enough. What used to be thrilling is beginning to feel mechanical, and it's a shock to find the usually watchful Spielberg and Co. making careless mistakes. (Keep your eye on the "X" that marks the spot and you'll discover what looks like a huge continuity glitz. Uh oh.)

In Jeffrey Boam's script, from a story by George Lucas and Menno Meyjes ("The Color Purple's" screenwriter), this last installment follows a headlong race for the Holy Grail, the life-long obsession of Indy's estranged medievalist-father. It is Papa Jones' exhaustive diary, a marvelously convincing prop, which contains all the clues save one to the location of the Grail.

The players are our heroes, on one hand, and those all-purpose villains, the Nazis, on the other. It

Please see INDIANA, Page 8

Continued from Page 1

seems they want the Grail as passionately as they wanted the Ark two movies ago. (Don't Nazis take notes? Compare notes? Learn from electrifying experience?)

But first, a prologue to show us where young Indy (River Phoenix, virtually wasted) got most of his trademarks and his aversion to snakes. It's full-tilt action in this opening quarter hour, and even with the jokey bits, like Indy and the rhinoceros horn, it's a chase that seems to go on forever.

It's just the first of many. During the enfolding story of the rediscovery of father and son, there are chases by speedboat, by motorcycle, by airplane, horseback and armored tank. The Jones boys, separately or together, are bombed, strafed, chain-choked and menaced by sheets of flame. These slice-and-dice chases begin to feel less like Indiana Jones and more like James Bond.

What the frantic action constantly breaks up are the growing moments of affection between this remote father and the son who has long felt shut out his life. Indiana's resourcefulness begins to change his father's faintly patronizing air, and his father's presence gives Indiana at last a chance to vent his feelings of rejection. It makes this quest story an inward one—or it's clearly supposed to.

But the focus is on the sensurround action. Both Ford and Connery play their I-never-told-him-I-loved-him moments full-out and unabashedly, and they alternate them with good, acerbic, air-clearing bits of accusation and grouching. But then someone strafes or pistol-whips them and the sentiment is diffused. In retrospect, "The Last Crusade" (rated PG-13 for intense action) becomes a blur of activity, not clearly defined peaks of emotion.

And even with more than two hours of running time to tell this story, Spielberg plunges into some scenes with such a perfunctory set-up that he catches his audience unprepared. The whole knight's tomb sequence in Venice is so rushed that there's no sense of real work on Indiana's part to solve this part of the puzzle. It's too easy, too headlong; we're onto a major discovery only minutes after Indy and Denholm Elliott's Marcus Brody have stepped off that gondola. Abruptness like this dazes and, almost bewilders an audience; it

certainly doesn't let them anticipate, experience and then savor a sequence as elaborate as this one.

Boam's screenplay, which has nice, whimsical moments (like the Venetian librarian's book-stamping joke), needs more of them, or more great bits of action that grow from character, such as Connery's inventiveness on the beach with his umbrella and the seagulls. "Raiders" was a plum-pudding of such indelible bits and they are sorely missed.

Back again are John Rhys-Davies' splendidly expansive Salalah and Elliott's quintessentially British Museum curator Brody. The film makers seem to have given up the job of finding a suitable woman for Indiana after they retired Karen Allen's Marion Ravenwood from "Raiders." But that's no excuse for the alliances held by Alison Doodley's icy Austrian art historian, Dr.

Elsa Schneider.

It's as though, in forging a bond between father and son, the idea of any woman became impossible, so the film makers gave Indiana a clearly impossible choice. It may be in the spirit of the hero-myth, but you can't blame audiences for wondering where the harm would be in one splendid partner to accompany the lads into the sunset, a sort of 1938 Lauren Hutton.

Best on the technical side are the far-ranging production designs of Elliot Scott and the reverberating, many-layered soundtrack by Ben Burt. Costume designers Anthony Powell and Joanna Johnston seem to have had a field day with Dr. Schneider, who grows more hilariously like something out of "The Night Porter" with every change of clothes. She finishes like someone out of Rommel's Afrika Korps, and whether or not we're supposed to giggle, it's hard not to. John Williams' music is nice, reminiscent and loud, and Douglas Slocombe's camera work is handsome without calling undue attention to itself. While the rest of the hundreds of special effects seem flawless, the blue screen in that small-plane sequence is so far below the quality we expect from this perfectionistic group that it stands out startlingly.

By the end of all this noise and confusion, what have we learned? Possibly something more serviceable than lofty: That Harrison Ford is probably better at a blend of action, soulfulness, churlishness and charisma than any actor of his generation. And that Sean Connery is now certifiably eternal. Didn't we know that going in? Ah well, I suppose there's no harm in underlining it.

Sean finally is bonded to 'Indiana'

By RICHARD B. WOODWARD
New York Times News Service

On a beach in Hawaii, long, long ago — May 30, 1977 — George Lucas and Steven Spielberg were taking a break from business, but talking, as they frequently do, about movies.

"Steve said he'd always wanted to do a James Bond film," says Lucas, who is sitting on one of the three sofas in his palatial office at Skywalker Ranch, near San Rafael.

"But only with Sean Connery. He wouldn't do it with anyone else. And I said I had a great idea for a James Bond film. 'It's not James Bond. It's set in the '30s and it's about an archaeologist. It's a modern James Bond film. You'll love it.' So Indiana Jones really evolved out of Steve's interest in doing James Bond."

It took 12 years even for this team to find a way to make the Jones-Bond connection, complete with Connery.

Alone or together, Lucas and Spielberg have directed, written or



Lucas

produced eight of the 10 most successful commercial films in history, two of them the Indiana Jones films — "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom," with Harrison Ford as the daredevil archaeologist.

The third film in the trilogy, "Indiana Jones and the Last Crusade," brings if not an end then at least a pause to their collaboration.

"I don't think any of us have any intention of doing any more Indiana Jones films," says Lucas, who produced and co-



Spielberg

wrote the story for "The Last Crusade."

"Of course, if I should stumble on a really brilliant idea, I'm sure I could talk to Steven and Harrison. But three is a nice number."

It is hard to imagine the idea that

might make Lucas want to leave Skywalker Ranch. Situated up high on 3,660 acres of grassy hills and valleys (Lucas also owns the 1,110 acres of Grady Ranch next door), the place has its own lake, baseball diamond, stables, library, technical facilities and dining rooms, all of which keeps 150 to 200 people employed.

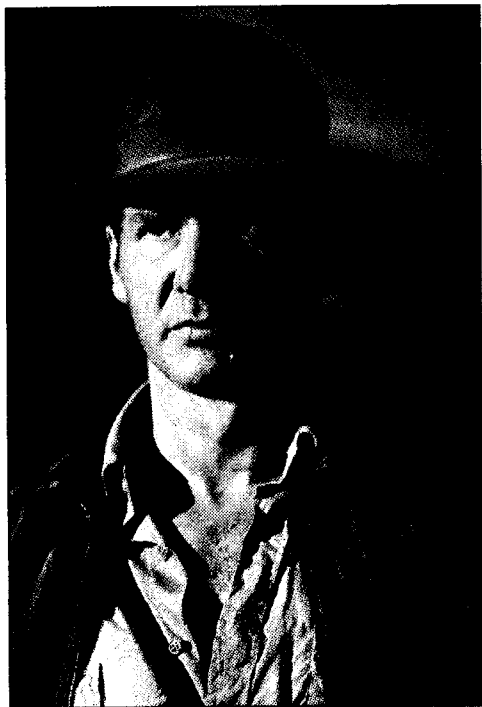
The main house at Lucas' Xanadu, finished only four years ago, has the scale of a Newport mansion.

The materials — white shiplap siding, wicker furniture on the wraparound porch, redwood paneling taken from dismantled bridges — make the house feel much older than it is.

To further the illusion that the ranch has been here for decades, Lucas has planted 2,000 fully grown trees, many of them trucked down from Oregon.

The slow, humane pace of storytelling and the acceleration of technology have always been compatible interests of Lucas. Often his films dramatize a conflict between people and machines.

While at work on "Star Wars," he
(See 'INDIANA,' Page C-4)



MURRAY CLOSE

Harrison Ford, in "Indiana Jones and the Last Crusade."

'Indiana' . . .

(From Page C-1)

discovered the writings of the late Joseph Campbell, whose PBS series "The Power of Myth," with Bill Moyers, was shot largely at Skywalker Ranch.

Campbell's tape cassettes, on which he dispensed with the footnotes and simply described the relationships between myths from different cultures, spurred Lucas to enlarge that landmark film into a mythic trilogy. "Once I heard the tapes I really became interested," says the film maker.

The idea of a trilogy for the Indiana Jones movies was pledged by both Lucas and Spielberg from the beginning.

"George and I shook hands when the Indy films began," says Spielberg. "We agreed that, if the first one worked, we would do three."

According to Lucas, however, "We almost stopped at two because we couldn't think of a good story for the third part."

A screenplay was written for the third installment that involved ghosts and children, two themes with which Spielberg felt himself overly identified.

Except for a few elements, such as a tank chase, which were retained, this screenplay was scrapped.

"It wasn't until we maneuvered into the Grail myth, this father-son thing, that it became exciting to everybody," says Lucas.

The plot of the new movie sets the father off in pursuit of the Holy Grail and the son, who ridicules such legends, in pursuit of the father.

"The real issue in the Grail legends is finding inner happiness, eternal satisfaction," says Lucas, who has retained the Christian iconography of the myth while muffling its more cosmic repercussions.

"The film is about a father and son finding one another, rather than going after some specific thing. They find the Grail in each other."

It is apt that Connery should play the father of Indiana Jones in "Indiana Jones and the Last Crusade."

An inside joke about the actor's importance in generating this series of films, it also enables the two film makers to reiterate some primal themes dramatized in their most successful movies: Oedipal struggles, absent fathers and rebellious sons, men who must prove themselves.

Lucas initially opposed the choice of Connery to play the role of a bookish professor who has devoted his scholarly research to locating the Holy Grail.

"I thought he was too formidable a figure for the character as he was written," he said.

"He was supposed to be a much older, completely out-of-his-element kind of guy, a scholar — like Joe Campbell. Seeing Sean in the part put a different twist on the character. We decided to make him a tough Victorian schoolteacher. You always turned in your papers on time to this man."

Spielberg insisted on Connery not only because of nostalgia; he also wanted to challenge Ford to work against a strong actor, something that hadn't been previously required of him in his roles as Indiana Jones.

"I think George saw the role played by an anonymous, English character actor," says Spielberg.

"I wanted another star. He thought Sean was too powerful. I said that Harrison would wipe the floor with him, or that they'd wipe the floor with each other. And I loved the idea of this character back-seat driving throughout the film."

The film opens in Monument Valley, Utah, with Indiana Jones as a child (played by River Phoenix). As he discovers looters pilaging an archaeological site, he makes off with their prize — a jeweled cross — declaring his high purpose with the cry: "That belongs in a museum."

As he is chased by looters, the film explains in the manner of a folk tale how Indiana Jones came by his attributes: the whip, scar, hat, his name and his profession.

This sequence, which Lucas calls the "teaser," pays homage to old movies, which seemed to function as mythic elements for both film makers, and it shows Indiana Jones growing up with a Teddy Roosevelt morality.

One need only compare the opening of the first film, "Raiders of the Lost Ark," in which Indiana Jones is introduced as a looter himself, to catch the ironic recycling.

Business Notes

MURRAY CLOSE



Jones and friend find treasure, while Hollywood strikes platinum

MOVIES

Indy Plunders The Box Office

Talk about boffo box office. Now showing in 2,327 theaters in the U.S., *Indiana Jones and the Last Crusade* is the biggest-opening blockbuster of all time. The third in the series of cliff-hanging tales directed by Steven Spielberg and starring Harrison Ford, *Crusade* has been

breaking records since it made its debut May 24. The film accounted for more than half of all the movie tickets sold in the U.S. over Memorial Day weekend. Fans paid \$11.2 million to see it on May 27 alone, the biggest one-day take ever scored by a movie, and shelled out an unprecedented \$50.2 million the first week. Since that is about what the film cost to make, Indy has struck another platinum mine. ■



An Indiana Myth

So, Sheila Benson can't understand why Indy dallies with a Nazi ice priestess in "Indiana Jones and the Last Crusade" (May 28, "Losing Sight of the Reasons for Success"). Writer/executive producer George Lucas' literary allusion here was about as subtle as a poke in the eye.

The latest in the "Indiana Jones" series is an updating of the centuries-old legend of Parsifal.

Sean Connery plays the analogue to Parsifal's father-figure Amfortas, whose wound in the side can be healed only by the Holy Grail.

John Rhys-Davies represents Klingsor, lord of a Teutonic castle of doom and chief rival for the Grail.

And Allison Doody, of course, is Kundry, that infinitely complicated character who remains in flux between the forces of light and darkness and who works her seductive wiles on both Amfortas and Parsifal in turn.

No doubt the work of mythologist Joseph Campbell inspired Lucas' attempt to play out this ancient drama in 1930s dress.

Benson should look up the recording of Campbell's retelling of Von Eschenbach's "Parzival." It's more exciting than the Jones version.

MARTIN CANNON
Canoga Park

Benson's article refers to Campbell and, indirectly, to the Parsifal myth in the sentence: "For a film that is supposed to have grown from Lucas' fascination with myth and legend as taught by Joseph Campbell, this embracing of one of the central myths on which Hitler built his theory of the master race . . . is a little peculiar."

Producer-director George Lucas of "Star Wars" fame is entering the commercial wars. His movie-making company, Lucasfilm Ltd., has formed a new advertising division, Lucasfilm Commercial Productions, to make television commercials and already has two projects in the works (for Bell Atlantic and Panasonic). Two other Lucasfilm divisions, Industrial Light & Magic special effects and Sprocket Systems film editing, have worked on commercials, including spots for Subaru and Diet Coke. However, the new division marks Lucas' full-scale entry into commercial production. Lucasfilm Commercial Production will use some special effects but will rely primarily on live action.

Raiding Detroit

FILM STAR Harrison Ford made an appearance in Recorder's Court in Detroit this month, but unlike other celebrities who've come before area judges, Mr. Ford was not in any legal trouble. Instead, he was watching murder trials, and talking to Wayne County prosecutors, trying to get some pointers on how



HARRISON FORD

to play a prosecutor for his upcoming role in the movie version of Scott Turow's book, "Presumed Innocent."

While movie stars rarely tour Detroit, the actor caused little commotion, notes Richard Newcomb, investigator for the Wayne County prosecutor's office, and Mr. Ford's escort. In fact, not until a story in the newspapers

appeared on Mr. Ford's visit, were most courtroom people aware of his presence.

But the announcement that the movie would be filmed in Motown later this summer has had some effect. It will be the first major motion picture to be filmed in Detroit, and according to the mayor's office, dozens of attorneys (and hundreds of other Detroiters) have been calling for movie work.

The callers have been turned away, but one local lawyer seems a natural to co-star with the former "Star Wars" hero — that's assistant prosecutor Luke Skywalker.

— Margaret Cronin Fisk

... Bonnie Bedelia is attorney Harrison Ford's wife and Greta Scacchi his mistress in Warner Bros.' "Presumed Innocent," another July start, in Detroit and New York City. Alan Pakula

directs the whodunit, based on Scott Turow's best-seller. . . .

Bumps, bruises part of keeping up with the 'Jones'es

By **BOB THOMAS**

The Associated Press

LOS ANGELES — In the first Indiana Jones caper, Harrison Ford fell into a pit wriggling with thousands of snakes, real snakes. This time out, he crawls through a cavern alive with thousands of rats, real rats.

Is that any way to treat the actor whose films have earned more than any star in history?

"That kind of stuff doesn't bother me at all," says Ford reassuringly.

"The rats didn't bother me, the snakes didn't bother me. It's people I'm scared of."

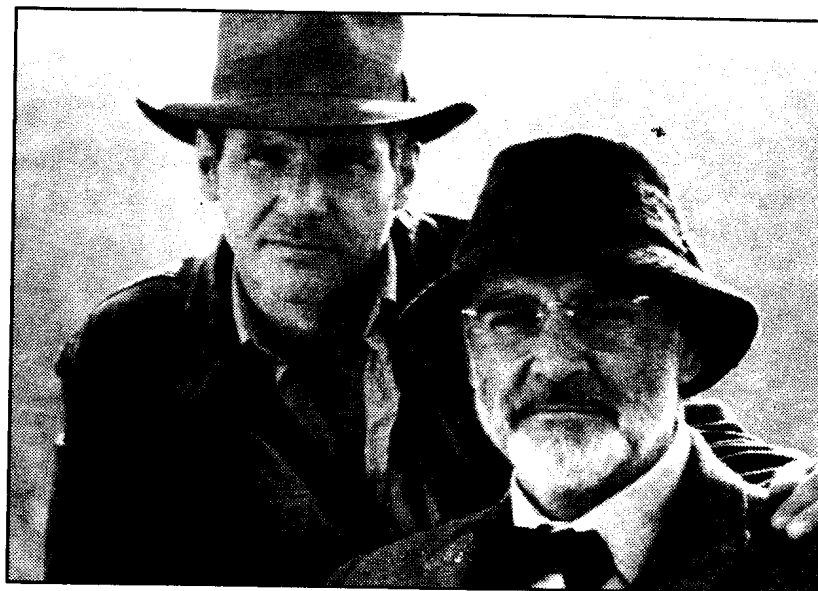
It's probably half-true. Ford may seem fearless as Han Solo and Indiana Jones, but he appears reluctant about dealing with the human animal. He is rarely seen in the familiar movie habitats, preferring to vanish between films into the vastness of his 800-acre Rocky Mountain retreat. But with Paramount Picture's \$35 million "Indiana Jones and the Last Crusade" facing the highly competitive summer market, he agreed to come to Los Angeles for interviews.

"It's a dirty job, but it's got to be done," he said, again with a grain of truth. It may have been coincidental that he was dressed entirely in black.

Ford, 46, might be called The Quiet Star. His laid-back demeanor seems out of sync with his achievements. Consider this: He starred in five of the eight all-time box-office champions — the "Star Wars" trilogy and the first two Indiana Jones adventures. It's a safe bet that "The Last Crusade" will join their number.

What raises the third Indiana saga above the previous two is the inspired casting of Sean Connery as Dr. Henry Jones the elder.

Ford said he had been displeased



DUO: Harrison Ford (left) and Sean Connery star in Indiana Jones' finale.

by two previous scripts for "The Last Crusade," but the third one charmed him: "I was quite pleased by the direction it took, by the deepening of the character. I was pleased by the relationship that was drawn between Indiana and his father, which makes this film very special.

"I was very happy (with the casting of Connery), although I was worried that he might be too young: He's only 12 years older than I am. Working with Sean was the pleasure that it looks to be. He is a consummate performer and a very skilled actor. A nice man."

"The Last Crusade" was filmed in Spain, England, Italy and Jordan, but Ford admitted he could enjoy little scenery.

"That's a bit of a shame," he said. "You either go to these wonderful places and work so hard that you don't get a chance to see them at all. Or, you so affect the place by your presence that it's not

the place you want to look at anyway. Still, it's interesting. It's fun to go to new places."

Fortunately, the rigors of ranch life keep Ford in condition for such movies as the Indiana Joneses.

"Physically, they're very hard pictures to do," he admitted. "They're hard mentally, too. Big pictures are tough to do. Let's hope they're worth it.

"(Maintaining concentration) is my strong suit, I suppose. I just knuckle down and get on at the beginning and get off at the end. I just devote myself to the task at hand."

Many of the "Last Crusade" stunts, including hanging from a cannon as a tank scrapes the side of a canyon, are obviously performed by Harrison himself. Is that wise?

"Things are calculated so there's little risk of real injury," he said. "Bumps and bruises go with the territory.

"I think we get some very important moments when I do it myself. I think we have great moments of humor and characterization that occur in the midst of physical action. That characterizes these films. In an action-adventure film you lose sight of your protagonist when you see the back of the head of

a stunt person. If I can do (stunts) I'm happy to do them myself."

Only once has he been seriously hurt. On "Temple of Doom" he hurt his back and filming was shut down six weeks while he healed.

Harrison Ford was born in Chi-

cago and grew up in the suburbs with no hint of his future as an actor. At Ripon College he majored in philosophy, appearing in plays to help relieve his basic shyness. He moved to Los Angeles to try an acting career, working as a carpenter during lean periods.

UNASSUMING: Actor Harrison Ford wore a new short hairstyle, tortoise-shell glasses and a dark suit, trying to blend in as he absorbed courtroom atmosphere for a new movie role. Although *Presumed Innocent* is set in Chicago, street scenes will be filmed in Detroit. Mr. Ford slouched Monday in a corner of Wayne County Recorder's Court Judge **Terrance Boyle's** courtroom. "I'm hoping to stay out of the way and see the day-to-day events," he said. But an unusual number of clerks, lawyers and even another judge dropped by the courtroom while he was there. After Mr. Ford slipped away, a sheriff's deputy taped a note to the door: "Harrison Ford has left the courtroom."

A Virgin No More

Forget Luke Skywalker. Formerly squeaky-clean Mark Hamill is back in a new movie, "Slipstream" . . . playing a bearded, ruthless killer cop who guns down men and women who get in his way! It opened in London on Friday and is set for the U.S. this summer.

Taking the nasty role was a

deliberate career move for Hamill, now 36, who abandoned films after "Return of the Jedi" was finished in 1982.

"I was [over] 30 and still getting scripts in which I lost my virginity," he recalled. "I had the image of a callow, innocent, blond goodie-goodie. So I decided to disappear from the cinema until I was believable as an adult."

The film, produced by Gary Kurtz ("Star Wars"), is set on a future Earth jolted by a series of

natural disasters that leave pockets of isolated civilization linked by a slipstream of air. Bill Paxton stars as the hero whom Hamill is out to find and destroy.

—From Garth Pearce in London

▼ George Lucas, Mickey Mouse and C3PO.



FIRST OFF . . .



Kurosawa

Lucas' part in "Dreams," according to Kurosawa, is supplying special effects via Lucas' Industrial Light and Magic Co. Lucas worked with Kurosawa before on his "Kagemusha." Kurosawa was reluctant to give away details of "Dreams," which begins shooting next month, but said this of one of the film's episodes, "Village of the Watermills": "I once dreamed of entering a Van Gogh painting and meeting the artist. That has now been achieved. . . ."

Steven Spielberg, George Lucas and Akira Kurosawa are collaborating on a film, according to the celebrated Japanese director, who announced plans for his next film, tentatively titled "Dreams," at a Tokyo press conference Tuesday. The film will be distributed worldwide by Warner Bros. with an assist from Spielberg's production company, Amblin Entertainment. Kurosawa told reporters no Japanese backers had found the script—described by the director of "Rashomon" and "Ran" as a series of nine stories based on his own life—"interesting enough" to bankroll. Kurosawa added that Spielberg was not financing the film but had helped him find sponsors.

Indiana's Joans'

By NANCY SPILLER

There is a scene in "Indiana Jones and the Last Crusade" where Indy and the beautiful art historian, Dr. Elsa Schneider, are trapped in a flooded, rat-infested catacomb in Venice.

When villains set fire to the oil-slicked water, the pair are forced to seek safety in the air pocket of an overturned coffin. Just when you think nothing could be creepier, rats start streaming in from a hole above. As Elsa screams in terror, a rat climbs to dry ground on her head.

That crowning touch came at the suggestion of the actress who plays Elsa, Alison Doody. "They were going everywhere except near me," the 23-year-old Irishwoman says, her light brogue contrasting with the Austrian accent she adopted for the role. "I asked Steven [Spielberg], 'Don't you think we should get a couple on my shoulders or something?' He said, 'Are you sure you want to do that?' I said, 'Yes.'"

"In that scene you'll see—I practically had to lay my head beneath them to get one to land on me. I wanted people to think 'Indiana Jones-rats-Alison Doody.' That's my ideal."

As if a starring role opposite cliffhanger king, Harrison Ford's Indiana Jones, in the sure-to-be-box-office smash opening Wednesday wouldn't be enough to cinch a gal's career. But that's not necessarily so.

Karen Allen, Ford's spunky, hard-drinking cohort Marion of "Raiders of the Lost Ark" has never come close in subsequent films to the success of the 1981 release—her first major starring role. It didn't matter how much the critics loved her or how long she hung by her thumbs over that pit of poison-

ous snakes, she continues to be confused with her contemporaries, Margot Kidder and Brooke Adams.

Kate Capshaw went from middling reviews as the nightclub floozy Willie screaming her way through "Indiana Jones and the Temple of Doom" to starring roles in "Best Defense" with Dudley Moore and Eddie Murphy, and "Spacecamp."

As with Allen, the Indiana Jones action-adventure was Capshaw's first major role and nothing that followed has come close to its success.

One might ask why Indiana Jones is able to hang on to his hat and his bullwhip through three films filled with hell and high water, but can't seem to keep track of his women. Why must there be a different love interest in every film?

George Lucas, the Indiana Jones series producer, co-creator (with Steven Spielberg) and co-story writer of "Last Crusade," (with Menno Meyjes) explained that the switch from Allen to Capshaw in the second film had to do with story logic.

"'Temple of Doom' was set in 1935, one year prior to 'Raiders.' Since Allen's Marion and Harrison Ford's Indy hadn't seen each other in 10 years, the decision was made . . . not to have Karen Allen return," Lucas said.

For the third film, set in 1938, Karen Allen's character could have been brought back, "but we decided to get somebody fresh," he said. "The primary relationship [in 'Last Crusade'] is between father [Dr. Henry Jones, played by Sean Connery] and son. Karen's character would have been a tag-along. We wanted a strong role and a reason

Please see 'INDIANA,' Page 5



Alison Doody, Harrison Ford's love interest Elsa in "Last Crusade," hopes the role will open doors . . .



. . . as "Temple of Doom's" nightclub floozy Willie helped propel Kate Capshaw to other starring roles . . .



. . . but Karen Allen is still shaking off her "Raiders" identity as the spunky and hard-drinking Marion.

'INDIANA'

Continued from Page 1
for it to be there."

Thus was born Dr. Elsa Schneider, who shares Indy's fearlessness and passion for science.

Lucas said the film makers chose to focus on the father-son relationship between Connery and Ford as a "concrete way to explore the abstract metaphors of the film—the search for the Grail itself, the quest for personal happiness and satisfaction in a caring, lasting relationship with another person. We decided those themes were best served by the father and son."

Not to say that Indiana Jones isn't *capable* of a lasting, caring relationship with a woman. The question is, who would it have been? There was real chemistry between Indy and the spunky spit-fire Marion. She could hold her own against Nazis and still look great in a dress. And being the only brunette of the trio, you'd think she'd be ready for kids, cooking and card writing at Christmas.

Willie, the Shanghai nightclub performer of "Temple of Doom," was too squeamish to last long with our hero. He'd drop her as soon as he got the first late-night phone call to come kill a spider in the bathroom. No doubt, she'd drop him for the first guy who pulled up in a Bugatti.

Indy and the sophisticated, Aryn queen Elsa could have made for a fun couple, the Sly Stallone and Brigitte Nielsen of the faculty

party circuit, but philosophical differences would seem to head them for career conflicts.

Lucas said Marion was Indy's best hope of a long-term relationship. "The assumption can be made that they went off and were at least good friends," Lucas says. He cautions that "Steven might have a different opinion," but ventures the thought that "her character was his equal as much as any have been."

In keeping with the Indiana Jones tradition, the "Last Crusade's" love interest was cast with a relative unknown.

Dublin-born Doody's biggest previous part was as a sidekick to Grace Jones and Christopher Walken in the James Bond thriller "A View to a Kill."

Doody came to acting "quite by accident," she said. She had planned to go to art school to

become a fashion designer. Modeling assignments helped pay tuition, and soon an acting agent in London led to film roles.

Doody comes from a non-theatrical family (her father is in real estate) and most of her acting training has been on the job. She would like eventually to do stage to sharpen her craft.

"When my agent told me I'd be reading for the part and that I'd need an Austrian accent," Doody said, "I called a German actor friend, bought a tape recorder and started listening to his voice constantly."

After three audition scenes and some improvisations, Spielberg asked her how she felt about rats.

"I said I loved them," she said. "I would have said anything at that moment to get the role. But it's true, I love all animals. There's nothing wrong with rats. I think they just get a lot of bad press."

Doody is grateful that Spielberg didn't make her perform with snakes or spiders, a favorite creep-out creature from the previous films. "That would have been a different story," she said. "I don't take much to spiders. They always look the same. You can never tell whether they're happy or mad."

The shoot that took Doody and the rest of the "Indiana Jones" cast and crew on location to Britain, Spain, Italy, Germany and the American Southwest left the Irish actress with her share of bruises and at least one scar—from drip-

ping wax while carrying torches through the catacombs.

As for the lasting marks the film will make on her career, Doody is optimistic, despite the track records of Indy's two previous co-stars.

"I hope it will open doors for me," Doody said. "I hope I'm not just operating under an illusion. But

I know it's not going to do everything for me. It's up to me to produce the goods. I'll have to choose my next project wisely and the project after that."

After "Raiders of the Lost Ark," Allen did impress as Albert Finney's mistress in "Shoot the Moon," but by 1985 was publicly grouching that she wished to shake her identity with "Raiders." She is currently in Australia filming "Confidence," starring Bryan Brown and directed by Taylor Hackford.

As for Capshaw, she was most recently seen in the CBS miniseries "Internal Affair," with Richard Crenna, and has completed the film "Black Rain," starring Michael Douglas and directed by Ridley Scott.

Doody isn't too concerned with being typecast and wouldn't turn down another action-adventure film—as long as it wasn't a James Bond movie. "I wouldn't want to do another one of those right away," she said. "But one doesn't want to be too choosy when they're first starting out. You can't turn everything down."

Star Wars Original Lunch Box Art Auction

Mail & Phone Bids

Single Catalog \$3 Subscription \$10 (4/yr)

Photographs of Nearly 400
Items in Every Catalog!



Mr. Lunch Box Inc.

Box 87

Somerville, MA 02143

617. 492 5004

Eddie and Debbie
weren't perfect parents.

Paul Simon wasn't

Prince Charming.

After years of searching
she's found her own place,
a witty world that includes
her new film 'The 'Burbs.'

CARRIE FISHER: HOME AT LAST

BY MARY ELLIN BARRETT

Carrie Fisher drives a station wagon, unloads the dishwasher, dispenses coffee and common sense in a cozy white house on a quiet street. That's her new life in *The 'Burbs*, this month's movie comedy in which Tom Hanks plays her steadfast husband.

And it's the kind of life she dreamed about during her gilded Beverly Hills childhood. Growing up the daughter of Eddie Fisher and Debbie Reynolds, with a two-story playhouse and a home as cozy as a post office, she longed for a comfy middle-class cul de sac.

"I always had an idea that there were neighborhoods of people out there — like in *The 'Burbs* — who had orderly lives that were easy to get through," Fisher says. "I fantasized about getting out of Hollywood and living in the suburbs and coming home from school and having Mom there."

Now, after years of soul searching, experimenting with drugs, being known as songwriter Paul Simon's-ex, Debbie's daughter or *Star Wars*' Princess Leia, Fisher has found a comfortable place of her own.

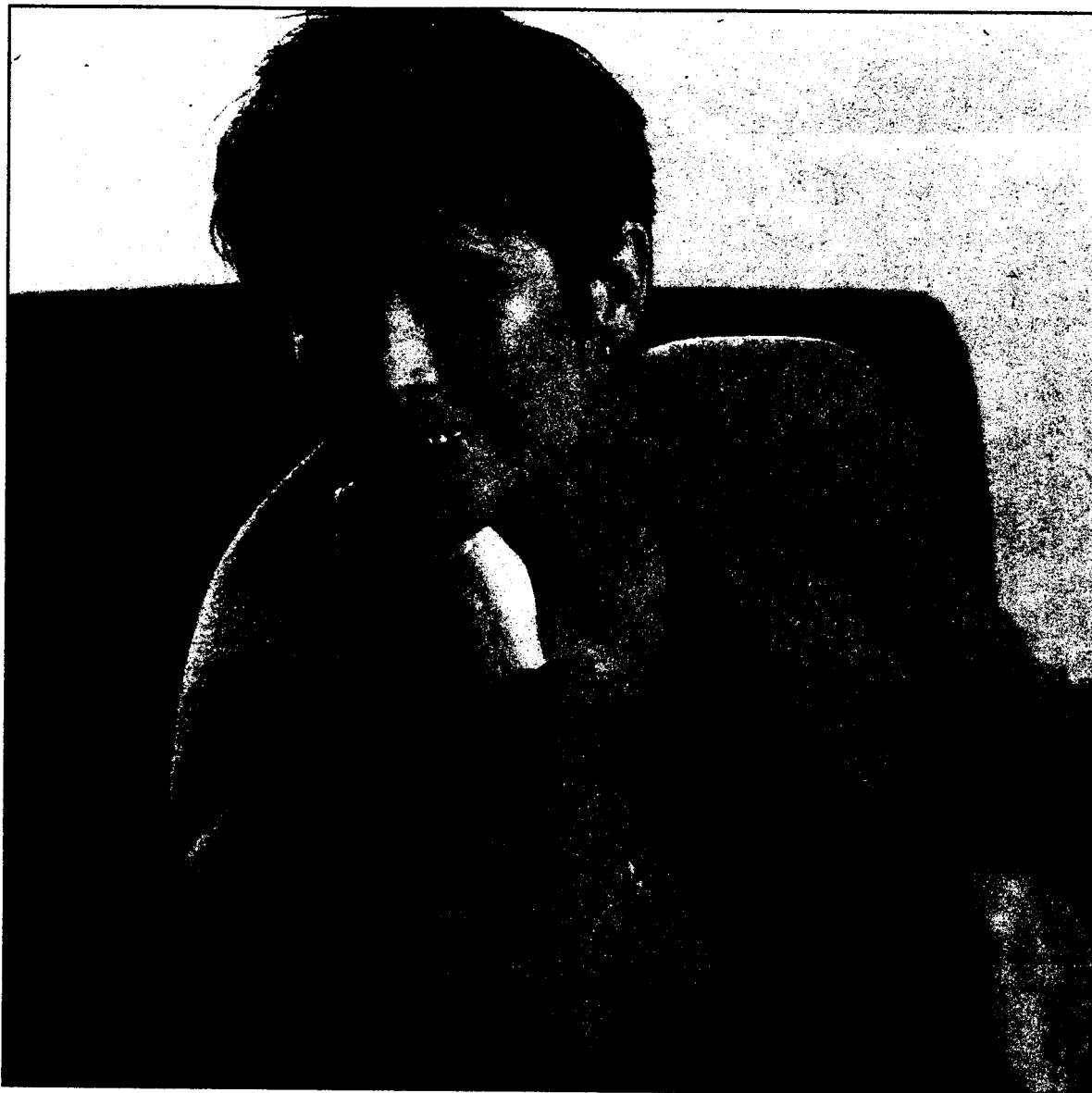
And it's more than just settling into her rustic retreat in Beverly Hills. She's found an identity for herself as a wit and a writer, a career to match her wryly observant, confessional nature.

Fisher's finishing the screenplay for her best-selling 1987 first novel, *Postcards From the Edge*, a tart autobiographical opus about an actress going through drug rehab. (She won't be starring in the movie, she says, because she's done the role already, having left detox four years ago.) And she's at work on a second novel, which she calls "obsessive relationship stuff."

She's a natural storyteller. Just listen to her yak about her neighborhood.

There's the doctor, the film producer, the "wacko" who gives noisy beer bashes in the street. And, oh yes, the helpful neighbor who comes over to chase rats out of her house.

Home is a dream cabin, complete with a swimming pool, fireplace in the bedroom and whimsical cutouts of the Seven Dwarfs hanging on a wall.



She jokes about starting a community newsletter and having uniforms made for the "fascist block association." She gripes about loud cars and jokes about neighbors who fret about whether to put in a security system or bring in a polo field.

Fisher rates herself "fair" as a neighbor. "I have good intentions but only get halfway there." She's envious of one neighbor's barn, another neighbor's "four children and normal life." And yes, she's spied on neighbors in the past.

"Sure. That's my whole thing. I want to make other people into the fishbowl. Yeah, I can't remember anything in particular. But if I had the opportunity . . ."

If you were to spy on her on a typical day, you'd see her watching old movies, putting off exercising and writing — and finally making herself do both.

She's nimble enough to wish she could "think aerobically," but says she's not as interested in her body as her mind. She works out with weights at the famous Gold's gym and fights daily cravings for cigarettes, Baby Ruths and sodas. "I come from a long line of unhealthy ingesters. My grandmother eats macaroni and cheese from a can."

Ever the observer, she feels alienated from her own body. "I'm so surprised to be in human form," she says, munching on a piece of processed cheese and sipping a Diet Coke. "I'm completely not identified with my emotional world or my body. I'm always stunned that I have a feeling or a body. I'm shocked."

Despite all that, Fisher, 32, is in great shape, petite

and trim, with an elfin prettiness, enormous brown eyes, graceful hands. She positions herself on a piece of furniture, then stretches out as deftly as a cat. She has natural stage presence, a lush husky voice.

Fisher, who has been in psychotherapy since age 15, talks easily, humorously, about herself and her past: She felt isolated as a child, identified more with darkly acerbic writer Dorothy Parker than unsinkable Debbie Reynolds. She felt cursed with a vast, unwieldy personality, a psyche "with suburbs." A messy soul that "leaked."

"I didn't understand how I got into the family I was in. It was a gigantic accident. This is a continuing theme with me. How did I get here? Who are these people? What are we talking about? What's going on?"

(cont.)

The family's Beverly Hills neighborhood was especially baffling: manicured, sterile, eerily silent. "You never saw anyone in the streets except maids or gardeners. You had to make up what was going on because nothing was going on."

"My idea of a neighborhood is Philadelphia," she says, assuming a Rocky accent and shouting to an imaginary window, "HEY ARLENE!!"

Fisher didn't know her childhood neighbors well, although she and brother Todd had one run-in with Gene Barry, the *Bat Masterson* TV actor who lived next door. "He yelled at us when we threw Easter eggs into his yard."

She'd stew about the fact that her father had left her mother for Elizabeth Taylor. She remembers watching *Father Knows Best* and thinking, "Now wait a minute, my father doesn't do that. My father doesn't wear a suit when he comes home. He doesn't even come home."

Todd, now 30 and an aspiring director, says: "I remember Carrie sitting at a window waiting for Eddie to come and him not coming. She was always sitting in bed reading sophisticated novels."

Now she doesn't mind her family's problems and eccentricities. They're fodder for the sophisticated novels that she writes.

"The great thing about writing is . . . I sit with any member of my family and I think, 'This is just such unbelievable material.'"

"My mother was talking to me about how she always had to have her eyebrows drawn on and she had it in her will that someone had to draw eyebrows on her before she went into the ground. Then she saw me looking at her a certain way and said, 'Am I going to be in *all* your books, dear?' And I said, 'If you keep saying stuff like that you are.'"

"When you're younger you feel you have something to live up to or get away from. And if you're writing about it, then you can just be a spectator instead of a mowed-over participant. I used to get overwhelmed by my environment."

The only drawback to writing is that it sometimes feels like school. And this is a woman who dropped out of high school to join the cast of her mother's stage hit *Irene*. "I hated homework. Now I'm permanently involved in doing homework. I'm never going to get out from under this," she laments.

The temptation to play hooky is strong. She tried to work on her next novel while filming *The 'Burbs*. But she was having too much fun. "You didn't want to miss the set," says Fisher, whose dressing room became a gathering place for clownish co-stars Hanks, Bruce Dern and Rick Ducommun. (Other movies in her future include a romantic comedy, *Loverboy*, due in the spring, and a Rob Reiner comedy, still untitled, to come out in the summer.)

But usually, she's a workaholic. "I'm struggling now with the amount of work I can do or can't do. Justifying it in my mind. Well, maybe I'll work tonight. Or maybe I'll go away. Where will I go? Maybe I'll stay here."

It's like living a Fractured Fairy Tale: "I'm locked in a tower with an alphabet pile that I have to weave into sentences."

If there's a prince in the picture, she's not telling. "I see some people," she says evasively, not naming names. "It's very hard. You have to find a man who is

not threatened by you or more successful. When you deal with more successful guys, they have a lot of requirements. You can never say the sentence, 'Get it yourself.'"

"It's easier for men who are celebrities because if they go and marry the room service waitress, it's the Cinderella story. It's not viewed the same way when women go and get some little cutie pie. It's: 'Well, what does he do?'"

Writer Jay McInerney, author of *Bright Lights, Big City*, is a friend. So is Paul Simon, whom she married in 1983 and divorced a year later. "He and I are very close. We get along really well but we have a very hard time cohabiting. He's a very introverted person and I'm very extroverted."

In response to rumors of a Simon and Fisher reunion similar to engaged ex-marrieds Don Johnson and Melanie Griffith, she shakes her head. Then jokes: "We're going to see how it goes with Don and Melanie. We'll give them a year or something. Then we'll go see them and see how they did it and then we'll follow their lead: Don and Melanie II."

She'd like to have a family of her own one day. But in

the meantime, she's no lonely scribe — even when it's just her and the word processor.

It helps that she's happier than ever. As brother Todd says, "In the past she had mood swings. One minute biting someone's head off, the next minute going out danc-

ing. Now she's dancing most of the time."

And she's got plenty of company. Because Carrie Fisher has a rambunctious neighborhood inside her mind:

"Even when I'm alone, I feel like there's a party going on."



For two cents you can:

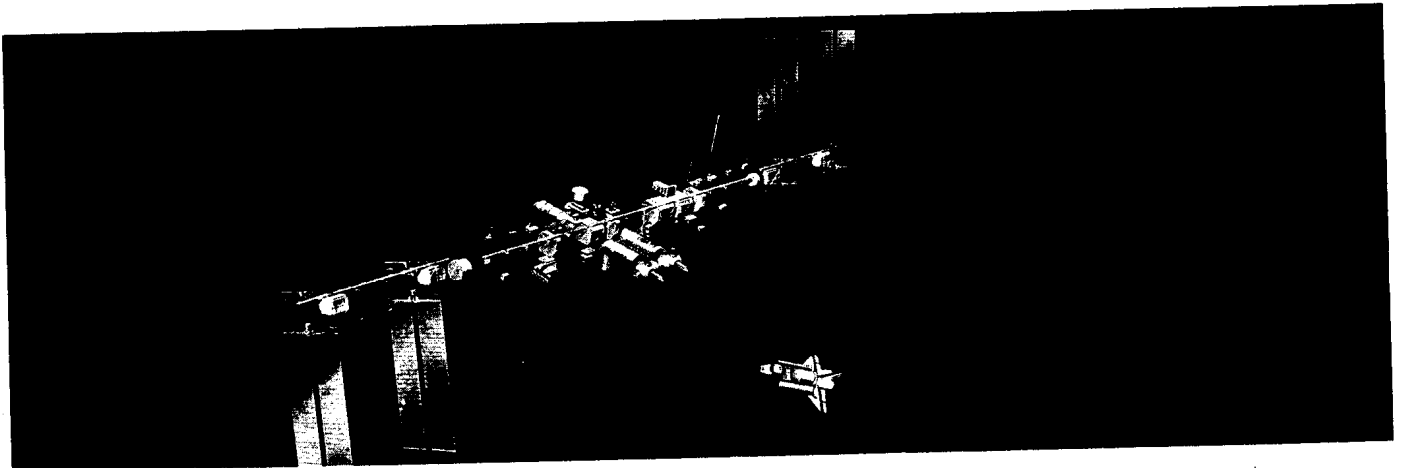
Rent a roller skate for a minute,
phone a friend in Australia for a second,
enjoy 12 minutes of air-conditioning,
buy an inch and a half of a #2 pencil,

or

build a knowledge engine in the sky
to launch a new age of learning.

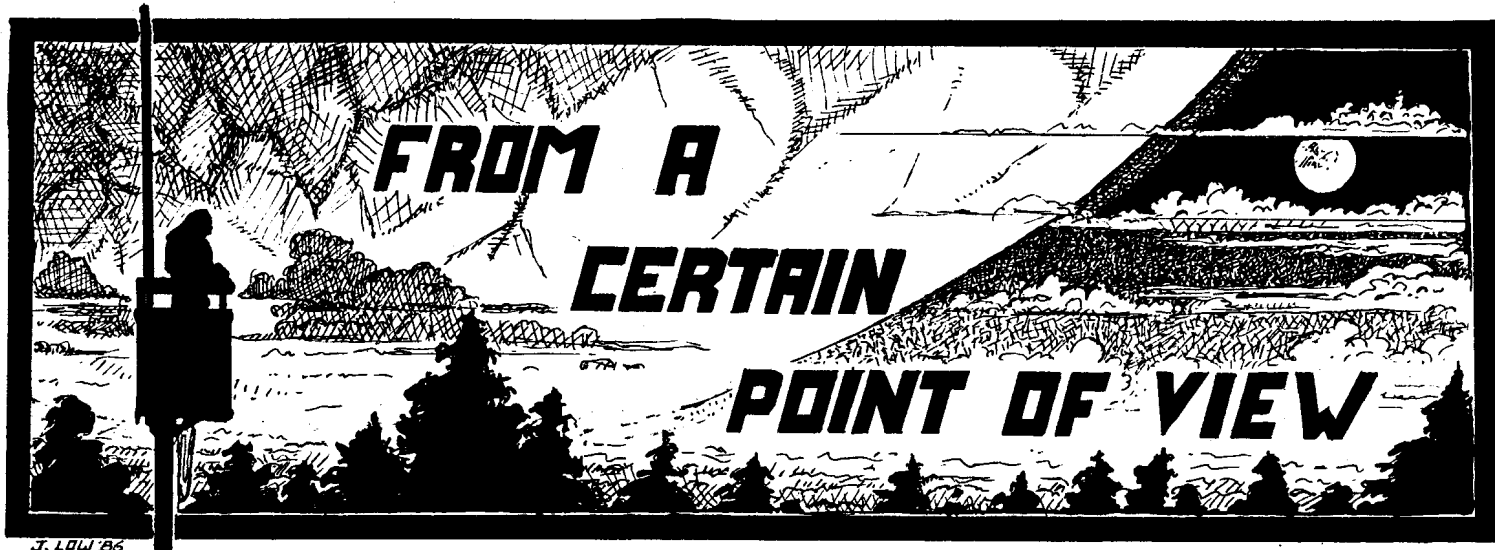
Support the Space Station.

Write: "Get U.S. into Space," c/o McDonnell Douglas, Box 14526, St. Louis, MO 63178



The Space Station's potential for expanding our understanding of the universe is boundless. And the cost of building and maintaining it comes to roughly two cents a day for every American. Your support for the NASA Space Station will make a difference. So get your two cents' worth in. Write today.

MCDONNELL DOUGLAS



J. LOW '86

Marti Schuller
415 SE Annette
Lee's Summit, MO 64063

March 31, 1989

I love getting SE. It's like having many pen friends without the expense of individual correspondence or the guilt when I fall behind in my responses. Thanks for all the work you do to keep SE and SW alive. Just wanted you to know it is recognized and appreciated.

I'm so glad you've decided to rerun some of the articles that were in the early issues of SE. Otherwise, I would have missed ever having the distinct eye-opening and pleasurable experience of reading Terri Black's article. I had never put a lot of consideration to the use, or lack of, color in the films beyond the obvious. Having read Ms. Black's article, I feel almost foolish for not seeing what she so clearly saw. But then again, perhaps that's a compliment to Father George for seducing me with the storyline, leaving no room for other speculations. It's also a compliment to the article's author for adding a new perspective from which I can view the films. Thanks for re-running it. I look forward to more.

I hope all is going well for you on your new job. I'm sure you know everyone wishes you success.

Melanie Rawn: Thanks for your shared memory of the commuter flight from Detroit to Lansing. It's nice to know I wasn't the only one to ever see my life flit across my mind's eye during that experience. (Not a pretty sight.) I also want to wish you every success with DRAGON PRINCE. I haven't read it yet, but I promise I will as soon as my life permits me the time and I will keep an

eye out for any reviews for you.

Ming Wathne: I sincerely hope that your little granddaughter's health is greatly improved. No one likes to think of a small baby having such a tough go of it. My thoughts and Force prayers are with you and your family.

Now on to lighter subjects. In your response to Sally Syrjala, you stated that Ben and Yoda disincorporated, but Vader had to be cremated. I have always felt that Luke was burning his father's uniform only--empty of any body. It would be reasonable that Luke would do this as a way of fully freeing his father of the past and as a final tribute and farewell. It would not necessarily mean that Vader had to be judged by anyone. I'm sure there would have been some in the Rebel Alliance who would have loved to display Vader's helmet and/or uniform as a grisly souvenir. Thus the ritual pyre.

Matthew Whitney: Yes, it was Janet Madden who tattled on your stills obsession, but she told me your secret in tones of awe. By the way, I got a good laugh out of your Geraldo scenario.

I'd also like to comment on your observations on Leia as the Other. I agree that she definitely was and that there was an ongoing debate between Yoda and Obi-Wan about her. I have written my ideas in fan-fic form, but will refer to them again here for those who haven't read those particular stories. I felt Obi-Wan stepped in and led the mother to his good friend Bail Organa when she left Anakin after seeing the changes taking place in him. I doubt he had time to consult Yoda, or even thought to do so. I also think it would have been the mother's idea not to tell her daughter of her Force potential. Remember, she was probably heartbroken over the loss of her husband and the beginning of Palpatine's reign of terror. She

would naturally choose to protect her infant with a shield of ignorance, trusting that in time Obi-Wan or someone else would be around to guide Leia at the proper moment. Her thinking would also be somewhat irrational since she obviously was induced to give up her infant son. Her grief must have been terrible! And that is what I think brought about her early death. I feel Obi-Wan told her that her beloved husband was dead, then convinced her to give Luke to him for protection from the Emperor, refusing to even tell her where he was. Combined with her grief, this blow could have shattered her and such deep loss can lead to a lack of will to live. I think she died within five years of the twins' birth, a sad and lonely woman, befitting Leia's vague memories.

(For any interested, the stories in which I addressed these issues were in SHADOWSTAR's issues 24 and 25. I'm proud to say the first was nominated for last year's Fan Q. It didn't win, but I was thrilled to be in the running, especially for a story on such a talked about subject. Still, I like hearing others' ideas.)

A brief word concerning SHOWTIME's ROBIN HOOD series. I missed the original run, but recently was able to see all the Jason Connery episodes and really enjoyed them immensely. I hope the rumors are correct about the reruns because I'm now quite eager to see the first actor and episodes I missed. Hopefully, I'll be able to tape them.

Deborah Kittle: I really enjoyed your observations about left vs. right hand usage in the saga. Like the black and white article, this was another aspect of the films that had escaped my notice. Very astute of you.

Good luck getting to MWC in 1990. I won't be able to return this year so have also set my sights on '90. Maybe we'll both get to go then and can meet.

B. J. Evans: Ditto MWC comment above. Looks like 1990 will see a lot of SE fans at the con. I hope, I hope.

I couldn't agree more with you about LADYHAWKE being a beautifully made film. Let me know if you've seen THE PRINCESS BRIDE yet. Many of my friends didn't like it, but I love it. Also glad you can see Rutger Hauer as Anakin.

Your reasoning of Luke's mental state had he succeeded in slaying Darth in TESB seems sound to me. To have learned the true nature of his relationship with Vader after killing him would certainly have made Luke feel doubly betrayed by both

Yoda and Obi-Wan, like a pawn in their game. It couldn't have instilled in him any desire to rebuild the Jedi.

Maggie Nowakowska: I'm grateful to whatever Gods there be that I wasn't on your flight to Lansing from Detroit. Han Solo or Indiana Jones I ain't! I'd have either fainted dead away on liftoff or have been one of those hysterical extras you see in every disaster film--all jelly and screams.

I had never thought of Yoda's "other" as referring to anything but a person. Still your observations (I've used that word a lot this LoC, sorry) about it meaning a concept is very interesting. I had noticed the "Return" and wondered if it meant to imply Vader/Anakin or simply the return of the Jedi's good name. My Vader fan friends, of course, insist the title refers to their hero, but I've never felt sure. I confess I was never able to picture Luke, much as I love him, as capable of destroying the Emperor. He always seemed as an unlikely candidate for this task to me. Therefore, Vader/Anakin was the only logical choice left.

Well, out of comment for this issue. Hello and happy summer to all I missed. Oops, anyone care to remark on QUANTUM LEAP? As of this writing, I've only seen the premiere two-hour movie but I liked what I saw. Did anyone else? Til next time, peace and keep the Force.

RESURGENCE OF STAR WARS FANDOM?

Dr. Mary Urhausen
42 Three Mile Road
Racine, WI 53402

February 25, 1989

Another wonderful issue of SE! Thanks for printing Maggie's article, the Fan Q results, and all of Cathy's hilarious photos (she sure has Samia and me pegged perfectly!). And I can't believe how much your little Katy has grown; it seems like such a short time since she was just a

little baby (of course, I feel the same way about my little "baby"--and she turned a year old February 15th, weighs about 600 lbs. and stands almost 13 hands tall!).

There were a couple of things in your editorial that I wanted to comment on, Cheree. One thing was the problem--growing problem, unfortunately--of zine "piracy." It seems more and more common among editors that have some issues behind them, especially issues that now are sold out. I won't name any offenders by name, but we have run into this situation with THE WOOKIEE COMMODE, too. Both our 3rd and 4th issues are sold out (and the 5th nearly is, as I write this), and I know for a fact that there are unauthorized xeroxed copies out there. (For my solution to this situation, see my LoC in SE20.) In fandom, as in any human endeavor, there will always be a few bad apples and quick-buck artists; the responsibility lies with the zine-buying public. If no one would buy "black market xeroxes," they wouldn't exist. The other thing I wanted to mention is your request for the strangest thing that ever happened to us. Cheree, you could not print the strangest thing that ever happened to me in a family-oriented letterzine! ((Ed: Aw, come on, Mary--I'll tell if you will. See, one night I woke up to find this naked Corellian leaning over me and he-- No, you're right. I couldn't print it in a family zine.))

I would like to remind fans that the 1988 Fan Q Award nominations are open now. I know many zine readers don't bother to nominate; they just figure they'll wait until the Fan Q ballot comes out, and then they'll vote. Well, I just wanted to point out that a lot of great stories, artists and zines never even make it to the ballot, because they didn't have three or more people nominate them. So instead of moaning that your favorites never make it to the voting, so why bother, get out there and nominate them! They can't be on the ballot or win if they're not nominated!

Ming Wathne: I just wanted to caution you to be careful around Samia at art auctions! And as for your idea of blasters at 20 paces--well, the woman is Corellian, what can I say?? Just don't expect her to fight fair or follow the rules! Mothers defending their young have nothing on Samia zeroing in on some tidbit of SW art!

Melanie Rawn: I'm pleased to see that DRAGON PRINCE has gotten some good reviews in the trade press. I enjoyed it very much (and usually I

don't buy books with dragons on the cover), and I'm really looking forward to the second installment. Those of us in fandom have an advantage over the general sf/fantasy reading public, in that we know from past experience how good your writing it!

Barbara Brayton (and everyone else who has asked me!)--If you can call having three mares "raising" Arabians, then I guess I do! I prefer to say I "tend" them--as in, they tend to eat and excrete a lot, and I tend to feed and shovel-out a lot! They are purely ornamental horses; I don't show and I don't really raise them. I pamper them and see to all their needs and they don't do jack-scat except loaf around and act loveable.

Last year at MediaWest*Con, there were no SW panels! In spite of a continued interest in SW art and zines--perhaps even a resurgence of interest in SW art and zines--no one proposed or filled a panel for any SW-related topic. I hope this won't happen again this year, and that some of you will join me in proposing panel ideas on SW topics, and offering to be on those panels. Although I have many other interests in fandom, and my level of interest in SW tends to wax and wane, it has always been there at the bedrock of my grounding in fandom. I think it has the power to endure, but people seem to have forgotten that it takes active participation to keep it visible. There is still a lot of "underground" SW fandom at cons like MWC; room parties, Denny's marathon chats, informal sleaze readings, etc. But I would hate to think that some person new to cons and organized fandom and interest in SW in particular, would go away from MWC thinking that SW fandom must really be dead, just because we didn't bother to have some public display of SW fandom. Fandoms sometimes blaze into prominence, then fall by the wayside ("Willow" art sold very well last year--but I bet there won't be any this year); but SW is one of those rare things, like ST, that is not just a passing fad. Not everyone is able to put out a SW zine, or even write or draw in SW--or any--fandom. But everyone who is interested in SW is capable of telling people that fact and supporting SW functions at cons like MWC.

Now I will pack up my soap box and steal quietly off into the...whatever! Hope to see as many as possible of you at MediaWest; I'll be there with WOOKIEE COMMODOES to peddle, buttheaded and proud of it!

(More from Mary)

April 27, 1989

Those sneaky deadlines! Why do they always seem soooo far away when I first get and read SE, and sooo close by the time I finally sit down to write a LoC? Well, I'll keep this short, since I'm sure I've more than used up my welcome with the article on zines in this issue! There are just a few letters from SE21 that I've marked for comments. And I wanted to be sure to mention how much I appreciate you "rerunning" some of the earlier articles from SW fandom, Cheree; many of these are things I haven't seen before, either--even though I've been bumbling around SW fandom for quite a while...

Ming Wathne: With this article in SE22, as well as personal comments I have made in previous LoCs, I'm sure you and the other people who have written to me privately will now know my opinions on the ethics of fanzines! And I want to stress that these are my opinions (since ethics usually are a matter of opinion and not a matter of fact). I know many people won't agree with me, but it's still my contention that even being unable to contact the publisher of a defunct or out-of-print zine for the permission to make a xerox does not give you the right to make yourself a copy anyway. In my opinion, if you can't reach a publisher, you can't make a xerox. You can always still try to buy an issue from someone (okay, okay--I'll admit that often is a dead end); or borrow an issue to read. But once you xerox it, I feel you've stepped over line and stolen the zine.

Sarah Cohen: Loved your comments about those little touches of real life in fanfiction! Yeah, people should eat, drink, etc. in SW stories (even if they never do in the films). It's the little touches like that which make fan stories both endearing and authentic. As for Leia getting her period at some inconvenient time, well, first of all, is there a convenient time?? And secondly, I postulate that in the SW universe, technology has advanced to the point where such bodily functions can probably be closely regulated for the sake of expediency. But I still love the image!! If I can get in a little plug here, in issue 6 of WOOKIEE COMMODE, we have several stories that contain a casually realistic outlook on life in the SW universe; "The Power That Is" by

Becky Cope and Renee Schiber, and "Missing" by Catriona Campbell, are two examples that come immediately to mind. Their characters eat, drink and all that other neat stuff!

Melanie Guttierrez: I agree that Luke was never charged by either Ben or Yoda to "kill" Vader, only to "confront" him. Whether Luke interpreted that as a command to kill, or whether overzealous fans have interpreted it that way, I'm not sure. Maybe it just seemed logical that if Luke were to "confront" Vader, only one of them would walk away from it--and you can hardly blame Luke for choosing not to interpret the admonition as "You must confront Vader and let him kill you"! Only one of many little semantic puzzlers in the films!

Maggie Nowakowska: From one dinosaur to another --GRONK! You're right about the difference in perspective between fans and non-fans who nevertheless like SW. I love to talk to "non-fans" about the films because they bring a refreshingly straight-forward approach to the dilemmas we love to hash over so thoroughly! After ROTJ came out, especially, I needed large doses of non-fan logic to counteract some of the rabid fan frothing that was going on. Non-fans have no problem understanding the premise of the film; they tend to take Lucas pretty much at face value. And none of them had any problem with who the hero of the film was (none of this Luke-sliding-to-the-Darkside crap for them!). Part of the fun of being involved in any fandom, of course, is all of the analyzing and even the extremes of opinion (after all, where in the real world can you hold such bizarre passions and not get into trouble?). But occasionally it seems like high passion outruns good sense, and people get a little toooo carried away with stating their case. That's when a good healthy dose of "real world" cools things off again. Within the last year I've become involved in local county politics just tangentially, on a kind of consulting basis, and let me tell you: I love non-fans because they make me feel so normal!!

Gypsy update: For everyone who has been asking me, Gypsy (aka Gypsy Wild Rose) is coming along great. She was a year old February 15 and is now as tall as her mother. From the length of her cannon bones, I suspect she'll be a good hand or so taller by the time she's finished growing. She was a kind of weird reddish color this winter, but with the shedding of that coat this spring, she's

becoming lighter (greyer). And of course, I think she's the prettiest Arab filly ever!

Til Number 23, I'll just buckle on my flak jacket and wait to hear from you all again!

OUT OF PRINT ZINES

Pat Nussman
6020 Westchester Park Drive
College Park, MD 20740

April 2, 1989

I kept jotting notes while reading this issue of SE...so much so that I decided to just boot up the computer and run over to enter my thoughts as they came. Handwriting seems too primitive now that I've been spoiled by the computer age. (Congrats on the new machine...mine is rebelling against Wordperfect 5.0 'cause I don't have a hard disk...so I'm back to 4.2 for the time being.)

((Ed: I had the same problem with my old PC, which had given me continuous trouble for many moons. Wouldn't run a decent program and would hardly run the crappy ones, so I finally decided it was time to upgrade all around. I'm really enjoying the new equipment and software. What a godsend PCs are to zine eds! Egads--did I really used to turn out zines on a \$10 Royal electric (bought from my cousin in a garage sale) with a space bar rigged up with a rubber band?? What a long way we've come since then, huh? And to answer several people who've asked, sure, if you want to send diskettes, that'll be fine. As stated, I run Wordperfect 5.0 with DOS 3.3. I can take WP 4.2 and convert if that's what you have. I don't mind retyping stuff though; sending disks back and forth might get expensive and a letter only costs 25 cents. So, whatever you guys want to do.))

Anyhow, to subjects: I think Ming has a good point re out-of-print zines. To paraphrase Sherlock Holmes, "I think there should be a little

leniency shown in that direction." And I'm not being merely academic here, since I was the editor of now out-of-print letterzines (JUNDLAND WASTES) and a one-shot fiction zine (ALDERAANI IMPERATIVE). Personally, I have no objection to anyone copying either of those for friends, if the zines are not available on the new or used zine market. (Doing it in bulk for profit, would be a different matter...since that would be making money off my labor.) But individual copying seems harmless to me and beneficial for people who don't have a chance to get the zines.

Hmmm, I see the question of the Other on deck again. Well, perhaps, Leia is...but, frankly, I didn't see much evidence of Force ability there. My feeling has always been that the Other is Vader/Anakin...since it's his repentance that turned the tide of the fight with the Emperor. Perhaps Yoda got a glimpse of that in his shifting futures?

One thing bothers me in many fan stories: That the Jedi are such supermen that no one else (literally) seems to count for anything. I would think that would cause a revolt among the common people in short order. Besides which...I'm one of those who (with Cheree) went through the Church of Ford/Cathedral of Luke times (those were the dark days, etc.). And sometimes I sort of wonder if other Han fans (I'm a Han fan, but not CoF) saw more clearly than I did: that unless Han turned out to be Jedi...he was no one, zero, useless. And that's why the fight got so nasty. Or at least one of the reasons. I don't know, but I do think it's a valid theory.

Onward. I agree wholeheartedly with Sarah Cohen that both good and evil are necessary to make us fully human...since SW is fairly firmly planted in Jungian roots, that makes it doubly true. In its "final" form (Jung went through a number of stages in his theory), he postulated that accepting your Shadow (or the evil/undesirable part of Psyche) is necessary to become fully yourself. Ursula LeGuin wrote a wonderful essay on this in her book on fantasy, THE LANGUAGE OF THE NIGHT, and used the concept in her fictional THE WIZARD OF EARTHSEA (a part of which I was always sorely tempted to "steal" for a Luke story).

She also mentions ST:TNG and I've a comment here (I know this is a SW zine, but...): I believe that the scripts are crippled by The Great Bird himself and otherwise it would be a more than excellent program. I know, that's heresy, but

think. He seems fairly convinced that people are basically good, that things are going to turn out well, etc. Which is all very well and good, but to tell a story you have to have conflict (it's a rule...really it is), which is difficult if everyone is good (which every isn't, anyway). GB also has a thing about alien intelligences "testing" mankind, which gets rather tedious. (Did anyone read the marvelous TNG novel, STRIKE ZONE, where Picard goes into a screaming fit, "I'm tired of being tested!"? It was great!) Anyhow, given that handicap, TNG (in my opinion) is more than wonderful...the characters are diverse and well-rounded, they have quirks, they have foibles, there is more than one kind of relationship, and the military organization works more successfully than the original, too. I have the above problems with the scripts, but I overall love it.

Back to our regularly scheduled programming: I want to add that I love Ellen Randolph's article on writing...I'd like to see more of that kind of discussion in SE and other letterzines. I have this theory, you see, that there are two kinds of fannish writers: those who have a character they want to play with or some emotional satisfaction, but don't care much about writing as such and those who (while they may indeed do all the above) care deeply about writing as a craft. A craft you have to think about and work at to succeed at, whether it be fannishly or professionally (and both are valid). I'd like to see more from writers who love to write and want to hone their skills, because to me workshopping, i.e., talking shop about writing, is one of the most fun things about fandom.

Ooops, was about to shut down, but can't bear to pass by the "genetics and the Force" question, since (believe it or not) I was one of the first to write about the Force gene being carried by women, but showing up only in men ("Legacies", co-written by Liz Sharpe). I'm in some ways a very reactionary writer, in the sense that when someone says something I violently disagree with, I then go out and write to "prove" my point. In this case, as I recall, someone was burbling on about life "being fair." Where? When? Who says? So I postulated the "unfair" scenario that Leia could not use the Force because of this genetic fact. I don't claim any originality...it's a pretty obvious idea, considering there's at least one disease that's passed that very way, and the films seem to set up that the ability to use the Force is rare and gene-linked. (Otherwise, Obi-Wan and

Yoda could pick up any bozo off the street and turn him/her into a Jedi...the Force may be in everything and everybody, but not everything and everybody can use it or we'd have a very short saga, guys.)

I still say it's a valid idea (I wasn't being sexist, just contrary). It may not be "true" (since SW is fiction, how could it possibly be true or false?), and it may not be "fair," but there we go again. Life ain't fair. And I still say it's possible.

GETTING UP THE NERVE

Cheryl Pryor
2458 Stone Post Terrace
Richmond, VA 23233

April 13, 1989

This is a little strange for me still so be patient. I've been--what's the opposite of an active fan?--a sluggish fan for a long time. I've been moving slowly toward activity--writing letters, subscribing to letterzines, etc., and now I'm about to actually write to a SW letterzine -- well!

I'm Cheryl Pryor. I was introduced to SE by Lin Ward who knew I was into SW. She loaned me copies of hers so I could see just what was going on. I finally got up the nerve to subscribe, though it's taken me several issues to sit down actually before a deadline and write something. Deadlines bring out my sluggish nature.

I've been a fan since TREK reruns in the 70's. STAR WARS was like a new religion that I've followed ever since. I have a massive hankering for Vader (I know, I know) but I enjoy every aspect of the Saga. Other interests include mystery novels --especially Elizabeth Peters and Charlotte MacLeod, Sherlock Holmes, ROBIN OF SHERWOOD, BEAUTY AND THE BEAST, old movies and keeping scrap books.

In the "real" world, my husband and I operate a comic shop. This usually gives me a lot of time

to pursue fannish interests and catch up on my reading.

I loved Ellen Randolph's "Ideas Into Words" article. What a fascinating look at the sources of inspiration in fan writing. This was something I'd never thought about. I guess I just assumed writers just pull their ideas from thin air. It would be neat to see more of that kind of questioning done to fan writers. So often we get their stories in zines cold--no background, sometimes not even a real name. It adds a lot to my enjoyment to know what kinds of things motivate an author--what drives them to write completely gratis, what other fandoms they write in, and yes, where their inspiration comes from.

On the subject of flying saucers--I feel rather annoyed that I've never had any strange, unexplained experiences. It's kind of a joke in my family that I always carry a pocket camera--my standard excuse is that you never know when you might see a UFO. Someday, of course, I will and my batteries will be dead or something.

Melanie R.: Thanks for the anecdote on Darth Vagrant. (I love him, but I can laugh about him, too.) Know anyone who took pictures?

B. J. Evans: I was disappointed in the Solo books. I thought the Lando books had a lot more character and continuity. But I'd love to see them carry on with the series--any new SW is a treat. I wonder if anyone has pitched the idea to GL and been rejected or if no one would publish them. (After all, STARLOG said SW was dead!)

Melanie G.: Hmmm. Anakin as the Other really got my thought burgers sizzling. For obvious reasons, I've always been dissatisfied with Anakin's death in ROTJ. I'm a sucker for Vader-didn't-REALLY-die fan stories. But as the Other whom Luke must confront--no wonder the poor guy was in such a turmoil when denying the necessity of "confronting"--killing--his father.

Maggie: I loved your comparison of Force talent to singing talent. Maybe there's an inverse relationship--you can't sing but you get Force senses galore! Seriously, I'd always thought of it as inherited--two Jedi marry and they have good odds of getting a Force-sensitive child. But there are, like your song analogy, always exceptions.

Well, that's the best I can do for my first try. And not a deadline in sight.

((Ed: Welcome to SE, Cheryl! Glad to have you aboard and part of the "crew"! And thanks for the

clipping you sent on Richard Chaves!))

PRACTICE MAKES PERFECT

Deborah Kittle
11521 Idlewood Road
Silver Spring, MD 20906

April 10, 1989

Spring's already here. Yuch! What a wimpy winter!

Wish you all the best at your new job, Cheree, and thanks for reprinting the article by Terri Black. Seeing as 1-3 were (and still are) out of print for me when I purchased back issues of SE, it was new to me and made for interesting reading.

"Ideas Into Words" was good, also. I liked reading how other people write their stories or how they get their ideas. For me, I usually see a picture that hits me over the head or think of a scene I want to go with and then I think the whole thing through. After I have it all done in my head, I'll start to write it down and change things as I go.

Marti: I'd also love to learn role-playing either D&D or SW or anything but lack willing partners and experience as well. Making a fool of myself, I don't mind too much. As they say, "Practice Makes Perfect." Happy early birthday wishes to you.

Ming: Best wishes for your granddaughter's recovery.

It's perfectly understandable that you'd want to guard those zines "with your life." I've been working slowly to get a few here and there but the lack of funds usually or just the time to get organized to mail requests out (I'm working double shifts again at work). The overtime is great since I can buy more zines but all my spare time is spent sleeping.

Catherine: Re Prowse and the GCC--he's a symbol for kids in England. He teaches them via TV and school talks to take care when crossing or being near the streets. Apparently, there were a lot of traffic-related deaths of children. When Dave

came on the scene and started as the GCC, the number of deaths dropped by half the first year or so.

I don't own a computer (I'd love to) but while in college one of my classes called for us to use them in the libraries as a teaching aid. We all had our own account with access codes. It was great because I did use SW words to gain entry.

Tim: Han's parents? Interesting thought but in the early trilogy, would George even focus on him? If he did, how about John Fogerty for looks? I don't know how well he could act, but he could pass as Han's/Harrison's twin/clone.

If Duncan were passed up as Anakin (I think Rutger is a good choice as Anakin also), he'd fit the bill. I'm going to have to think about Han's mother.

Maggie: "Arctic cold come down from Alaska"? Oh, how I wish you could've packaged that up and sent it to me. Just two weeks ago, the temperature got up to 90 degrees. Yes, I said 90 degrees. I melted that day.

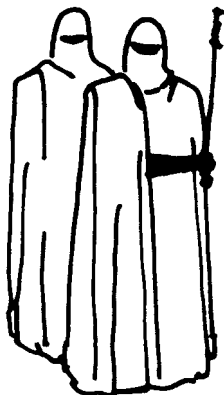
I liked your comparison on the Force/singing. Very interesting way to compare that.

Anyone get the 10th Anniversary plate from the Hamilton Collection? It's really well done. The mugs to match the 8 plates will be coming out soon.

I watched the TV premiere of ROTJ the other night. I was hoping it would be unedited. No such luck. It was good to see it again even hacked up and all (which meant I didn't have to search through my unorganized VCR tape library of 220+ 6 hour tapes to find my ROTJ one). Though I was extremely disappointed in what was chopped out.

I wanted to jot down a few more comments but lack of sleep "forces" me to stop and do just that. Hopefully by the next SE, I'll be back to normal at work and have 10 viewings of INDY III under my belt.

Clear skies!



Sarah Cohen
2004 Bush St.
San Francisco, CA 94115

April 18, 1989

Hello again! April seems to be my month for marching; on April 9, I was in Washington for the NOW march for women's lives and women's rights, and then tonight I just got back from a "Take Back the Night" march here at school. (I'm still at Yale now, but I'll be in San Francisco by the time anyone sees this.) Was anyone else in Washington? Since there were around 600,000 people there, it seems possible that someone else from SE was. Despite the fact that no one was ready for so many people, so things got rather disorganized and I could hardly hear the speakers at all, it was one of the most incredible experiences of my life. I don't think I'd ever seen so many people! There was a lot of standing around and waiting to line up to get onto the street we were marching down, and eventually the people holding our banner up front got tired of waiting and took a shortcut to join up with parts of the march that were actually marching. I think we were especially impatient because we had originally been told that we were supposed to march in the very front, because Bush went to Yale. But then whoever was making these decisions changed their minds and we were left there, waiting. Probably the single most special moment was sitting out in front of the Capitol Building singing "Amazing Grace" with a couple hundred thousand other people; I'm still not entirely sure who the woman who was leading the singing. My memories of the entire day are rather fragmented--as if I was taking photographs or something. Probably because we left New Haven at one in the morning the night before, and got back at around two-thirty Monday morning. Even though most of the people there had had comparable trips, or worse ones, the energy from all those people was incredible. Imagine--600,000 people all believing in something strongly enough to get up and go out into the street to march for it! My throat was hoarse from shouting.

In a way, though, with so many people, it was sort of impersonal. I think I liked tonight's march more, also maybe because I light candlelight. (In a "Take Back the Night March," women march as a group in front of the men in places that they normally wouldn't go at night. New

Haven, not being the world's safest town, is full of these.) There were enough of us to be over one block long and one street wide. (The number I heard was 700.) This march wasn't as controversial as the NOW march; after all, there aren't all that many people who will march for rape.

I've just realized that I've written a rather long and utterly non-SW-related passage. I do want point for trying not to be political, but this is important to me and it's something I wanted to share with the rest of you.

((Ed: Thanks for sharing, Sarah, and you do get points for reporting as neutrally as possible. But let me caution everyone that I will not open SE's forum to the volatile subject of pro-choice/pro-life arguments. We all have our own opinions and Ye Olde Ed doesn't need an ulcer! Thanks!))

I like the idea of re-running old articles. It gives newcomers like me a chance to catch up. And I thought that Ellen Randolph's piece was hysterical, as well as interesting. I still remember writing a short story in seventh grade as an exercise. The teacher took us through it in steps, first creating a main character, then letting a conflict develop out of something about that character, and then using the conflict to create the plot. It's a good method, which really does work. Except that within the first few pages, my main character, who I had put a lot of work into, was killed off, and a secondary character wandered in and took control of everything! Every now and then he comes back and demands that I write more about him. It was still a good story, but I never know what will happen next with the people in it. Other than that, when I write, I usually start out with a scene or bit of conversation, and then work out from that in circles.

Sally Syrjala: Since April seems to be my month for religion, I've been trying to equate the Force with my own idiosyncratic and vague notion of God. Except that one doesn't really hear much about people having a personal relationship with the Force. In a way, it's like the Gnostic concept of what they call the "Great Invisible Spirit" which contains everything and is contained in everything. But also, I've never found anything strange in Ben's description of the Force as an energy-field generated by all living creatures; people really do give off energy, especially when they're in large groups. If anyone's ever spoken in front of a group, perhaps they've felt it. I certainly felt it on both the marches I went on

this month. Perhaps Jedi are simply people who are trained not only to feel that energy, but also to shape it somehow.

Matthew Whitney: I've also wondered why Leia was never trained. It would seem from Ben and Yoda's comments in TESB and Luke's in ROTJ that she did have the ability; she was supposed to replace Luke if he turned or died. Aside from the explanation that George is a little sexist (I know, I know, he gave us STAR WARS, but that doesn't make him perfect!), maybe she was originally supposed to be trained first, before anyone had imagined an open rebellion, but that training was deferred when she went into politics. After all, one assumes that Vader would have noticed if one of the Senators happened to be a trained Jedi.

But seriously, people, where are all the women in those movies? Was it here that I read a suggestion that perhaps human biology simply worked in that universe so that many more men were born than women? That would explain the lack of women in the front lines. I know I've asked this question here before, but I'm still looking for a good explanation. After all, we tend to look at a lot of little details (such as the blood from the alien's arm in the cantina scene), trying to find explanations other than "George screwed up". And this is NOT a little detail. Philosophically, by presenting strong female leaders such as Leia and Mon Mothma, Lucas suggests a fairly egalitarian society. Visually, however, he doesn't show us very many women involved in the daily life of his universe. The entire Imperial army is male, as are most of the rebels; Beru is shown doing stereotypical "women's work" around the farm. Most of us seem to use the philosophical system of gender relation and ignore what is actually shown. Any suggestions? It's an issue I find myself shying away from when I write, although I'm trying to work on it a little more.

((Ed: Although we as (mostly) women in our 20's and 30's have come of age with Women's Liberation as a fact in our lives, remember that it has only been in the last twenty years that this has been so. Our mothers' generation was that of happy housewives and decidedly segregated social roles. Is it possible that such case exists in the SW universe? That Leia and Mon Mothma are exceptions to the rule, just as there were exceptions in previous generations, and that Beru's life is actually the norm for that society?))

Okay, Sarah, time to get off the soapbox.

It's also time to get back to my three term papers; finals are looming over me. (Ugh. Today is April 27, by the way. I've been writing this in dribbles and drabs.) I look forward to seeing some of you, anyway, at MediaWest. Until next time, may the Force be with us all. (I'm starting to think we need help from SOMEWHERE!)

DATABANK PRESS

Tim Blaes
Route 6, Box 294
Hendersonville, NC 28739-9659

February 13, 1989

I can't help but wonder what Campbell would have to say about things like fanzines, ST: THE NEXT GENERATION (and Roddenberry's belief that technology will be our salvation), BEAUTY AND THE BEAST, and any number of movies. Wouldn't Campbell have made a great guest at a con?

The second Ewok movie was rerun not too long ago and I couldn't help but see foreshadows of WILLOW. One of the things I didn't like about the two Ewok movies and especially the cartoon show was the introduction of "magic" that seemed inconsistent with the SW movies. I almost wish Lucas had done WILLOW first and gotten it out of his system. At the risk of contradicting myself, I think it'd be neat if a certain battered, ellipsoid spacecraft landed on Willow's world.

WAR OF THE WORLDS is a very well-written show, which only adds to my irritation. The prevailing mood of the show isn't fear, but despair; the way they have set things up, the green toads will probably win. The producers of the show have said in STARLOG that that's the way they would like to end it; we all die. When watching WOTW, you know, you just know, that any likeable or interesting character is going to end up Martian fodder. As I said, the show is well-written (if gross at

times) but the emotional investment is too great, with little payoff, for me to get too wrapped up in it.

Dr. Vendyl Jones sounds like quite a character, and I wish him all the luck he can get. Does anyone have the May '83 OMNI?

I have always been interested in strange things on or just off the edge of accepted science: UFOs, ESP/Psi abilities, lake monsters, space/time warps on the corner of Pine and 5th, things like that. But I, like Cheree, am prone to blow a raspberry at any bozo who bends spoons and channels the spirit of Elvis (you may not know this, but he's not really dead, you see). I don't know if any of you are really interested in what I have to say on such matters, but here's my two cents.

The Bermuda Triangle: ships and planes disappear in this area mostly because a lot of ships and planes cross over it, not because of the area itself. There are other supposed "triangles" around the world, but they too are heavy traffic zones. Still, each year, all over the globe, there are a number of really creepy disappearances that "debunkers" don't like to talk about. I have no explanation as to what happens to these ships, but if anybody truly did, then they wouldn't be anomalies, would they?

Ancient Astronauts: von Daniken is an intelligent (if occasionally gullible) and imaginative man with a lot of valid questions and hypotheses. The problem is that he gets sloppy sometimes and his detractors find plenty to rip apart in his books, leaving little credibility to the valid points. Von Daniken should have worked on his theories a few more years and found a better editor. I might add that some of the things he has brought to attention do not necessarily suggest alien intervention. If ancient man merely had the same sort of alien contact that we believe we have today, it would change things. But I'm less inclined to believe that aliens left blueprints to the Great Pyramids.

Channeling: At best, split-personality for fun and profit. Most are fakes, in it for the bucks. Did any of you see a neat TWILIGHT ZONE episode that dealt with channeling not long ago?

Marti Schuller: I'm not the sort of person who can run most role-playing games. It's enough responsibility to play your own character, let alone control the entire imaginary world that is set up. Perhaps this is also the reason most media fans don't get into gaming. Still, there

are two RPG's that I might be able to run at next year's MediaWest, if there is enough interest (and if I can test run them to be sure I can): "Macho Women with Guns" hasn't come in yet, but how would any of you like to blow away Smurf-troopers from space? Another is "Teenagers from Outer Space", which I would modify into "Jedi Highschool."

Ming Wathne: You might be interested in the works of Databank Press, an organization formed to "collect and preserve amateur fiction and artwork of all possible types as they pertain to Fantasy and Science Fiction. To this end, we have established facilities to perform the following functions: (1) Collection/Preservation; The Databank Archives, as a repository for all types of creative endeavor, and for retrieval of same; (2) Communications; a means for fan to share their plans and projects with the rest of fandom, and meet to buy, sell, trade, or just talk; and (3) Publications; a forum for fan communication and a means of establishing, maintaining and expanding Databank's presence in the fan community." Write DATABANK PRESS, P. O. Box 23735, Nashville, TN 37202. They can also be reached through the Compuserve Network by contacting James Bateman, Compuserve ID 71401,3312.

I would never want to step on any editor's toes regarding the reprinting/photocopying of their zine, but if it is a choice between possibly doing that and preventing the loss of a zine, then I would choose the latter.

Matthew Whitney: I'm also suspicious of the "newly rediscovered print" of "The Cage", but in the broadcasts I've seen of it I did not notice any color dropout. I understand that they did plan to colorize in the first place, but they decided that the colorized footage and the real color wouldn't match well enough and they were probably right. (If there is anything suspicious about the "full color" Cage, it is the sound quality, which had bad spots in the same places as the b/w segments of the restored print.)

So you read FINAL FRONTIER also? It should be bought and read by anyone who is interested in space exploration. It published more than just "gosh! isn't space great and shouldn't we be there already?" type pap, but still maintains a healthy enthusiasm.

Sarah Cohen: You are right, Picard does seem to be called in to solve everything, usually by flapping his mouth. The worst offender is the episode "Elementary, Dear Data". Data and Geordi

should have been made to solve the problem they created, but what do they do when they find how deep in trouble they are? They run to Picard. Perhaps this is what would happen in real life, but story-wise it's a cop-out. Picard should have been too busy trying to control the Enterprise, or stuck in a turbolift, or something, but he shouldn't have been the one to solve the problem. I thought Gene intended ST:ING to be more of an ensemble show, but it's turning into the "Picard and Riker Show", just as the original became "the Kirk and Spock Show". The original TREK had more of an excuse for this; they really didn't have ensemble shows back in the '60's.

Deborah Kittle: In a saber duel, I bet Yoda could slice off Vader's kneecaps.

Maggie Nowakowska: I've just bought the SW RPG books and although they look interesting, I don't think they would strictly fit your SW universe, or most fannish universes. You or any other who would like to role-play SW might be better off using G.U.R.P.S. (Generic Universal Role Playing Systems). This system is very flexible and designed to accomodate any style or subject matter (plenty of room for that neurosis index).

"Does the giver have the right to demand the recipient do with a gift what the giver wants?" Hooboy, is that a double edged razor! I wouldn't have faulted Lucas if he had stopped at JEDI, except that he just had to go and put episode numbers on the movies he already did. To me this constitutes a promise to do more. And I'm not about to let him off the hook.

I think most of you misunderstood my comments regarding Lucas. I'm not down on the man, I'd love to be in his position. But he's very well off now and a part of the system he used to complain about. Hell, he is the system now! When people start talking about what we "owe" him...

I don't want to set the world on fire, I just want to light a fire in your heart.



Maggie Nowakowska
2330 Federal Avenue East
Seattle, WA 98102

April 26, 1989

Hi, everyone. Before I forget, I'm going to ask if anyone out there has a copy of a Buffy St. Marie album with the song "Skywalker" on it. The first lines go, "Sky walker, he's a friend of mine. See him standing there, looking fine. He's a straight talker, he's a sky walker..." I really want a copy of that song.

How refreshing! This week's TIME (5/1/89) has an interview with a respected filmmaker who doesn't trash SW. After a long discussion on the poor status of filmmaking these days ("Making films solely for entertainment is like making a soup with only one ingredient.") David Puttnam, who produced CHARIOTS OF FIRE and THE KILLING FIELDS, was asked, What other films successfully integrate commercial and social issues? Putnam answers: "STAR WARS, E.T. I'm sure my fundamental world view is identical to that of George Lucas and very, very similar to Steven Spielberg's. Steven is a nice man and he just wants the world to be a better place." I also liked another thing Putnam said, "(Compared to TV) I think a movie can have the most impact on the individual. Cinema is insidious in a way. You're on your own in the theater, seeing images that are bigger than life. It almost steals into your subconscious. Like a great teacher, cinema can provide something you refer back to year after year."

Gad, Sally Syrjala is fast on the keys! How many issues does this make that she's the quickest draw of any of us? I'll probably be riding drag yet again. Sigh. I agree with you, Sally, that the SW saga will be around a long time. Although the old fairy tales have lost currency, at least in western countries, because the setting of their world is so foreign to today's kids, they still linger and appeal. Of course, the ideas are always viable. SW just put them in terms as readily available to today's audience as spinning and gathering rushes were to long-ago listeners. SW won't become quaint until the technology changes drastically yet again.

Marti Schuller: Congrats on turning 40! in May. So do I and it's great. If the 20s were the youth of adulthood, the 30s were its adolescence I experienced, boy, am I glad to leave them be-

hind! I've changed my hair style (how's that for a cliché?), put away a few good-but-weary hobbies, and am ready to tackle the beginning of the prime of life.

On Yoda's and OWK's disincorporation vs. Anakin's cremation, I would go with those who say the manner of leaving grew out of the person's experience rather than out of the judgment of an outside power. Although the Force can "control you", in the presentation in SW that control seems more like a habit than an intelligence interfering with free will. Perhaps Anakin never learned how to disincorporate; perhaps his tarnished understanding of the ways of power prevented him from being able to disincorporate.

Matthew Whitney: I think an aspect often forgotten in the "Why wasn't Leia trained as a Jedi" debate is the possibility that Leia, or anyone for that matter, wouldn't want to be trained. Not that OWK or the others involved could have intuited the baby's inclination, but I think we should be careful when we assume that such training is, Of Course, A Good Thing and Longed For By All. To have an educated knowledge of Force basics is one thing; I can easily imagine such teaching being part of higher education in Republic days. I can also, however, see most people seeing the desire to actually become a Jedi a bit extreme (like joining the seminary or devoting your life to nonremunitive public service). I can also hear Leia argue that her life was/is already devoted to an all-consuming cause--one per lifetime, thank you, I think I'll go cultivate some flowers. I'd have nothing to do with her being female and everything to do with her being burnt out. Although I have difficulty imagining Leia to be anything less than intense about anything she does, people do change as they get older (and more tired), and she could just decide to devote that vast spiritual energy she has to something far less physically active.

Re: the colorization debate. I agree with you and would add that whether the movie would have been made in color if available is irrelevant. When the medium is B&W, the cinematographer designs his shots and lighting according to B&W demands, which can be radically different from color demands and can affect the effect of any given scene. Just taking a picture of someone like Aunt Ethel, a case in which it doesn't make much difference if the shot is B&W or color (unless she has splotches she'd rather not call at

tention to), is different than a film where artistic reasons are pulled into consideration. We shouldn't measure the integrity of all films by the reality of those hack filmmakers who only throw the film in the machine set to the right exposure and devil take any differences between B&W and color. I think a bit of the argument has gotten caught up in class lines with B&W touted as the purer form (which is hogwash; it's merely different), with the folks who like color defending themselves against those who think color is low class. Much like the hullabaloo raised over some Greek-style statuary in LA which was painted, right down to the pubic hair. Part of the protest was over that last item, but much of it was over painting the statues at all. What those people didn't realize was that the original Greeks painted their statues; we only see the "pure" marble because paint is more vulnerable to time than marble.

Sarah Cohen: Good point on the Eden scenario. Actually, if I remember correctly, most other creation myths celebrate the gaining of knowledge and indicate that humanness begins from that time of discovery. Many, many deities give freely of themselves that their people might gain knowledge. And even when that knowledge is stolen, the gain is not condemned but considered a Good Thing. There is also an emphasis on cooperation in those myths, with many animals needed to steal fire, or with the idea that the youth will share the knowledge of corn/palm/whatever for the betterment of the community. The western notion of a jealous, possessive god, be it Jehovah or the Olympians who punished Prometheus, is not universal by a long shot.

Deborah Kittle: We have Han, OWK, and Boba Fett in the 12" dolls. Had a nicely articulated female (also by Kenner) for Han for a while, until a visiting dog decided to decapitate her. Sure wish I had a Leia.

Melanie Guttierrez: Thanks for the comment on BSSI! With so few reviews and LOCs being written these days, reactions to stories are even more valuable than they always were.

Re: the Gaea theory--It would have been a nice touch if at the time OWK felt the deaths of the Alderaan, he also felt the death of Alderaan. I believe Jane Sibley had a very short, very wonderful story in KESSEL RUN a few years back which addressed the issue of Leia standing in for the true--and dead--princess of Alderaan, with the kicker being that when the elder princess died,

when the human personification of the living entity Alderaan died, the planet would die with her. I believe the title was "There Have Always Been Leias in the House of Organa."

Although I am not going to claim that Lucas had the remotest idea about this, isn't it interesting that circumstances have developed to explain both Luke and Leia's observations that the Falcon sure doesn't look like much? I'm referring to what we've learned about metal fatigue in the last couple years of airplane problems with older models. It's entirely possible to argue that what Luke & Leia demonstrated was not a snobbishness toward old machines, but rather an educated understanding of what time does to a machine of flight no matter how well it is constructed. Take-offs and landings are hell on airplanes; imagine the stress on spaceplanes. I know of one engineer here at Boeing who takes the train when possible, not because he's concerned about construction, but rather because he can't tell how old the machine he'll be flying in is and he knows too well what the tests have shown about metal fatigue. Han's "Come on, baby, hold together!" sounds less flippant these days...

Hokay, here's some interesting stuff (at least I think so). While researching an article recently, I happened to pull out my run of ALDERAANS--the first SW letterzine--and gave into temptation. I read through them and was heartily amused to discover that, save the issues that no one could have known about in ROTJ, just about every single blasted topic of discussion that has humored fandom was at least mentioned in the first 3-1/2 years. Since folks have been talking about the "old days" and some are feeling self-conscious about bringing up "old" subjects, maybe it would be good to review just how "old" those topics are and to recognize that accusations of repetition are useless if something was a core issue from the beginning.

ALDERAAN was published by Jeff Johnson. First issue, February 1978, was 6 pages (including mailing label, classifieds, editorial and product reviews) and had 9 letters, some only one paragraph long. Included in those first, short letters were the following subjects:

1. The relevance of SW as opposed to the relevance of ST, with side trips into:

- a. Whether women should be interested in essentially a boy's adventure flick.

- b. The derivative nature of SW as opposed to more imaginative SF.

- c. The promotion of the military in SW.
- 2. Leia's status
 - a. As a prize
 - b. As a bossy, unfeminine person
- 3. Who is Kenobi?

The second issue, September 1978, had its first zine reviews: HYPERSPACE, SW FILKS, SKYWALKER, AGAINST THE SITH. ST came up again, this time with fans complaining that ST fans shouldn't feel threatened by SW. The differences between the two universes were also discussed further. Leia continued to be a subject of controversy. The different versions of SW, 35mm and 70mm, were also discussed.

February 1979: Here is the beginning of the "Vader is hardly a monster however much you may disagree with his politics and/or objectives" discussion. People have started to ask just how long has the Empire been around? Han's parsec claim is batted back and forth. Reviews of PEGASUS II, MOS EISLEY TRIBUNE, FALCON'S FLIGHT 1 (with an ad saying FF4 (the last issue of the zine -- aside from the one-shots like SCUM & VILLANY, was this the first end of a zine series?) will be out in October).

In July of 1979, the first mention is made of a letterzine (!) called FACETS. There is an interesting article on the evolution of fandom, with an emphasis on the underground nature of "true" fandom which will inspire controversy, especially with the claim that SW fandom is somehow tainted because it never had that underground period. Folks in subsequent issues will disagree.

Leia is back with complaints made that she is too butch, and people are arguing back that Vader chose his evil doings rather than falling into them, or being tricked into them, or simply being blind to them.

An estimate that there are 10 to 20 active SW zines around is made in the October 1979 issue. To counter that good news is the break-out of the first zine review controversy in SW fandom. MOS EISLEY TRIBUNE's editor complains about a review wherein she feels one of the authors was personally attacked. For many issues after this the familiar arguments will roll out, dividing contributors between those who feel reviews should take into account the reality that these are not professional publications and those who feel reviews have the right to say if a story is simply bad. Also, just what is a personal attack--is simply saying the story is bad personal? Some

folks thought so, some didn't--is discussed...and still is.

In ALDERAAN 7, the second anniversary issue, the issue of Mary Sue and just what is a Mary Sue story begins its public life in SW fandom. Here the time factor comes into play as those who were around when the MS appellation was first invented argue with those who have learned the oral connotation. People argue that if it were a male author, the tag of Alter Ego would be used and not be as condemning.

In a similar vein, it is argued that the controversy over Leia's behavior reflects current attitudes toward female behavior. It is suggested that if Leia were male, her attitudes and comments would be accepted just as Han's less than civil attitudes and comments are.

The entire issue 6 is about the reviewing controversy. Jeff has said he will print no more reviews until it is settled. Anyone notice that it's been settled yet?

August, 1980. Issue 9. The Leia controversy blends with the MS discussion to include examinations of other female characters in various fan-nish universes. The first complaint is made about too much emphasis on Han Solo in fan stories. The first ad appears for KESSEL RUN. The first survey of SW fandom is taken.

In October of '80 comes the beginning, in print, of the copyright controversy. Are we or are we not violating Lucas' copyright? The previous issue's exploration of female fannish characters continues, and the general question arises of just why is the vast majority of media fan female? The first comment on the "There is an other/another" is made in this issue. Reviews are back: TWIN SUNS 1 is covered.

By April of '81, TESB has fandom taking sides on a number of issues. The first fans who hated SW but loved TESB are writing in. The Duncans of AGAINST THE SITH are a major subject of discussion after they circulate a long letter to fanzine editors, demanding a boycott of TESB and the destruction of the film by Lucas. Confusion over the meaning of Mary Sue continues as the older meaning battles with the newer, broader implication that any strong female character, especially if she gets the guy, is a Mary Sue. The first formal apologetics for the Empire are presented by Imperial SW fans. And yet more on Leia's presentation.

Vader is getting back in the limelight in Issue

12, the third anniversary issue in April 1981. Han is discussed as a "wild card" character; rumors abound as to his fate and place in the saga. The intensity of fandom is picking up according to the people who start reminding us all that SW is "just a movie". And more on Leia, with writers reminding us all that she is a Senator as well, and more important than that, a princess.

By June of 1981, JUNDLAND WASTES is already out, dividing the letterzine audience. In Issue 13 of ALDERAAN, Judith Gran publishes her serious article on copyright law. There is a letter discussing the latest rumor of ROTJ's plot, and the first inkling of the "Lucasfilm letter" censorship issue are mentioned.

August, 1981. Jeff prints the letter from Lucasfilm warning people that explicit sexual matter will not be condoned in SW fanzines. From the contributors are letters with the first serious argument against the Imperial fans, with the first discussions of Luke's parentage, and with more of just what/who is Vader?

The last issue of ALDERAAN came out in October of 1981. A long article called "Where the Boys Are" discusses the sexual disparity in fandom's population. One major conclusion is that "boys do it for the money" because the money is available and therefore go pro, whilst there is no outlet for derivative fiction, so girls do it for love and therefore dominate media fandom.

After this, letterzine fandom's attention focused on JUNDLAND WASTES, where ALDERAAN's 6 to 18 pages grew into hefty 50+ page monster zines. SW letterzines came of age with JW and an examination of that zine's articles, reviews and controversies would be absolutely fascinating. And would necessarily be much more detailed than this quick overview of ALDERAAN. Anyone out there interested in tackling it?

Well, Cheree, that's it for this month. I'm going to let this sit over the weekend and polish it up on Monday (well, how about Tuesday? The weekend was a killer and I felt really crappy yesterday), and actually get it out on the actual due date, a minor miracle lately! I hope everyone has/had a good time at MediaWest. Maybe next year I'll be able to go, I hope.

Melanie Rawn
1706 Fair Oaks
South Pasadena, CA 91103

May 5, 1989

Very brief letter this time (it's not 26 hours a day, Cheree--more like 34!). Many thanks to everyone who said such nice things about DRAGON PRINCE. Sarah Cohen: Honey, if you can't steal from yourself, who can you steal from? Tim Blaes: All I did was faint when told Michael Whelan would be doing the covers. (I write him fan letters.)

Perhaps one of you can help me understand something. When a writer, artist, or publisher is nominated for a Fan Q award at MediaWest, an invitation to attend the con is also extended. I received the nomination for SANCTUARY and for Marty Siegrist (Best Artist--STAR WARS) in the mail; they didn't know her address and since her work was in my zine, it was assumed I'd be aware of how to contact her. Both of us received invitations. (Being up to my eyelashes in dragons--as usual--it was impossible for me to get to Lansing.) I sent the notification and invitation to Marty. A couple of weeks later her check for an attending membership was returned and the invitation revoked. Can anyone explain to me--and to the rest of fandom--why this occurred? I would be very interested to read a reply in these pages.

One last thing: A NEW CHALLENGE is now sold out.



Matthew Whitney
1003 Allen Street
Springfield, MA 01118

April 25, 1989

The reprinted "What's Black and White and Read All Over?" by Terri Black was excellent. Thanks for sharing that with us, Cheree.

Sally Syrjala: Your comments on the unmasking of Darth in ROTJ was excellent. Very insightful, especially in how you extended the wearing of masks to Han and to all of us. How true. On a tangent to this, this line of thought would apply wonderfully to Vincent in BEAUTY AND THE BEAST.

Thanks to all who chose to respond to my "What is the Force?" topic. So many ideas: Ever since starting to think on the SW films in a serious manner, my feeling has been that Lucas intended it to be slightly ambiguous. The Force may be something different to each person, depending on who you are, what is your make up, how you see the world--your certain point of view. My POV always has led me to see it as a "web", a link to all life. If you think of the nature of life forms, made up of atoms that are packed closely, not really in contact but linked through molecular force, is it possible to conceive that all life forms are part of one great unit that is linked but not in physical contact? Using the Force, then, could be bringing your mind into an awareness of all parts of life and being able to manipulate things you cannot physically reach. Dagobah always struck me as a very logical place to find a Jedi Master. Life on a jungle planet would be rich and tightly packed--unlike the comparatively barren worlds of Tatooine and Hoth. Which came first, though? Life on Dagobah, or the Force? Did Yoda cause it, or was he drawn to it? Is it his home world? Where is the rest of his race?

I agree with Sally on thinking more kindly on Obi-Wan. Actually, I have always held Kenobi in the highest regard and was stunned when I entered the world of letterzines to find this was not the general opinion. Yes, he lied to and manipulated Luke, but his motives were good. He was a rebel from the days of the Old Republic and was still trying to bring down the Empire. Perhaps he is guilty of hastening the OR's fall by his failure to properly train Anakin/Darth. Maybe, on the other hand, the OR was already in its last stages

and Jedi, even hastily trained ones, were desperately needed. Kenobi then may have chosen to train Anakin out of a lack of choices. Guilt and depression over a lost friend might have obscured this fact (?) over the years, even in his own mind, causing him to dwell on only the failure and not why he chose to take on the training. (Yeah, I know--pure hero worship.) Later, in ANH, he tries again with the most promising pupil available. Never was his goal to train Luke single-handedly; in my opinion, of course. As soon as the crisis had passed, I see him bringing Luke to Dagobah and THE Master, but as we saw, events didn't go as planned. Through all he is motivated by the desire to help stop the evil represented by the Empire. If he made mistakes, he at least paid the ultimate price aboard the first Death Star. That, in my book, counts him as a hero.

On the subject of Vader's disincorporation, I contend he does, but not at the moment of death. As I see it, as his body is on the funeral pyre and the flames are beginning to consume it, the material from below the upper chest down collapses, as if there were no body inside. Three possibilities: (1) the body was consumed by flame (but wasn't that too quick?), (2) it was a goof and the prop being used wasn't supposed to do that, but they figured no one would notice and left it in the film, or (3) the body, cleaned by flame, disincorporated, leaving only the armor shell. I used the last line of reasoning in my "Dawn on the Forest Moon" story in Cheree's A TREMOR IN THE FORCE #3.

Deborah Kittle: Interesting observations about stormtroopers mostly being lefties. As I recall, Mark Hamill, a lefty, was told Luke was definitely right-handed. Several flubs resulted when his natural tendencies took over (i.e., the "magic" glass at the dinner table scene in ANH). Lucas may have specifically had the bad guys left-handed to subtly get us to think of them as evil. (Left/black is evil, right/white is good--or so the theory goes.) Apparently, it probably was too tricky to check if all the stuntmen were acting left-handed, and inconsistencies arose.

Catherine Churko: In Re those "Revenge of the Jedi" trailer shots you recalled, as someone who saw ANH three times the first day of that rerelease and about a dozen times total during that run (and not just to see ROTJ shots--what can I say? It was pre-VCR days), I cannot back you up. I feel I'd definitely have remembered the Kenobi

scene you sketched. Sir Alec running?! That's an image that'd stick in the memory.

Re: UFOs. For the record, I do not believe we are alone in the universe. Why else would I donate to SETI projects? But neither do I believe we've ever been visited/contacted by extraterrestrials. Books/stories/films on the subject stir me to the core, and I hope someday it will happen, but I see no evidence that it has indeed happened. As for the government/Big Brother concealing evidence, if they can't keep Watergate or Iran/Contra affairs silent how come they're so good at aliens?

Over the last six months or so I have discovered BLAKE'S 7 and, without turning this into a B7 letterzine (I already get one of those), I am wondering if anyone else thinks there are parallels between B7 and SW? Both have the central theme of rebellions, but in Blake's they fail--miserably. And if anyone can explain why this follower of shining white knight heroes (Luke, Spock, etc.) would become an Avon fan, please let me know.

Last ish I mentioned Katherine Kurtz' THE HARROWING OF GWYNEDD had just arrived. It was excellent, just what her fans had been anxiously waiting for. Katherine's book is dedicated to Anne McCaffrey and in a fun coincidence, I happened to buy her DRAGONSDAWN on the very same day. Has anyone read that one? FABULOUS. All new characters and dragons. Thank you, Anne and Katherine!

Fly casual, if not on the Falcon, then at least on dragon back.



Catherine Churko
590 Ft. Washington Avenue
New York, NY 10033 #1M

April 28, 1989

It's SE time again, yea! (And thanks to Cheree for keeping the flame.) Hope everyone is well and doing fine. It's pale-new-green trees, tulips, magnolias, wisteria and cherry blossom time here in Nueva York, happy spring!

Cheree: Hope your new job is going well and not sprung any booby traps. Well, I once read a bonzo SF short story on evil aliens up-to-no-good on Earth masquerading as Elvis impersonators.

Marti: We were ALL tired when I took that photo. I just hadn't gotten my act together enough to have sent reprints to all the people in my photos when the SE deadline had rolled around, thus big surprise!

It is almost ALWAYS difficult to talk about the kind of experience you described (and other somewhat linked/similar experiences) in a society that has an indoctrination/cultural bias against such experiences.

Melanie R.: In your article about writing, I am still mystified by your description of the process in writing where the characters take on a life of their own and do things differently than the author intended. I can't/haven't thought of an equivalent in at least the way I do my visual art. The only thing that really isn't close at all (except for it also shouldn't happen while driving or operating heavy machinery), is having a out-of-"nowhere" illustration/painting suddenly bloom/flash full-blown before your very "mind's eye". Suddenly, you're plunged into this "new world." This piece might not have anything to do with something I have been thinking about/working on. Or I might have to rework something until it looks/feels right because I was technically unable to convey it right the first time. You might say, it tells me when it is right, but I feel like I am in control. (Except when I still can't technically do what I "see" in my mind.)

Oh, that was a kicker, having Wheaton in the audience. Darth Vagrant? Awww. Oh, yes, it does get better...good luck at your upcoming cons. I can't believe (well, I'll still leave the door open for the turn-about) I will probably NOT make it to the closest Worldcon in a bunch of years to NYC (I don't have to fly or spend fifteen hours on

the bus/train). I've never been to a Worldcon. Well, miracles DO happen.

I wish they'd get RID of those stupid gold "banner" backgrounds for your book titles. The way they did the earlier printing of DRAGON PRINCE with the raised gold lettering was fine. And I almost froth when I see those insipid raised illos covers...yaah...tacky, tacky! Marketing? Phooey! (Oops, sorry, gang, just a little shop/pro talk here.)

Two digressions: Pro-talk...it's slow going so far with the ol' portfolio BUT at least I have become (1) more patient more often, (2) probably because I am seeing better and better results. I think by the end of the summer I really will be able to report a completed or nearly completed portfolio and that is okay.

Token Trek Talk: I think they really are pacing the stories a whole lot better...instead of taking so long to build and then jamming the climax and wind down in 15 minutes. I liked the episodes with Wesley's "first love", Riker's swap with the Klingon ship, and especially the one exploring/demonstrating the question/reality of Data's sentience. Excellent. High intellectual, emotional, ethical drama. When Whoopie delivers the "smoking gun" argument at the the bar to Riker, whoa! Stand back! And in the realm of "plain old SFX", while the episodes dragged a little, Picard's double, polarity reversal, wasn't that one of the BEST vortexes you've EVER seen? And I only saw it in B/W.

Ming: Maybe Luke burned only the costume/machinery...I don't think we can say for sure...Anakin falls back onto the deck but then we cut to Luke. It's possible that AS/DV reincorporated as Luke looked on. Or as a Darksider, he lost that ability and wasn't long enough back in the light to regain it. Or, as a variation on Cheree's suggestion, maybe he went to the Darksider before he learned it.

Matthew: It's too bad Harrison did not get the J. R. Oppenheimer role. I think it would have been an excellent/fascinating role. Did you know his (Oppenheimer's) brother became the creator of the "Exploratorium" in San Francisco? (It was closed the day I went there...crap...but they loaned a big series of hands-on learning exhibition pieces on sight, vision, perception to the IBM Corp. rotating exhibit hall here in NYC two years ago. Great stuff!)

I liked your ruminations on Leia's non-train-

ing, hiding and her mysterious mother.

I, in the magazine capital of the world (well, USA, anyway) will have to check out for FINAL FRONTIER.

Sarah: Thanks for the good wishes; see earlier for portfolio progress. It will be/have been (Cheree's famous May time warp issue) fun to meet again. (Well, my unconventional temp job schedule/financial inflow got a little banged up this past 3 weeks and now possibly very variable, so my chances of going to MWC have dropped to 75% vs. 95%. And who knows what's going on with MWC this year anyway?) Still have not seen the trilogy all together. The cheapo Creation Con version showing of ANH, TESB and ROTJ doesn't count!

Deborah: Good questions/thoughts on the Luke/Leia tangle. Thanks for the good luck. Oh, panels can be real fun/crazy! I tried my best with my suggestions.

Especially as an artist using visual references, I kept scratching my head when I'd use pics of DV from the different movies. It seemed like to me that the face mask (not helmet) and chest plate are more dullish or almost silver-black in the stills in the SW record and book.

B. J. Evans: Seven horses? Wow. I've always enjoyed horses, though I haven't been to a live horse show in years...I watch 'em on TV when I hear about them. I ran across this BIG color book that must have had every conceivable breed on the face of the earth. ((Ed: Look for a thin, oversized book entitled THE COLOR OF HORSES. It's a scholarly treatise on the pigmentation of the hair follicles that makes horses different colors. But I bought it just because I was totally captivated by the gorgeous paintings! And I never knew there were really so many color variations--bays, chestnuts, sorrels, grays, even the difference between coal black and raven black!)) One time I caught on TV the annual Phoenix Arabian Horse Show. You should have seen all the fancy tassled, embroidered bridles, saddles, etc. (the Legendary Lost Extras of Lawrence of Arabia!).

Melanie G.: Your "genetic roulette" examples are well put re Force potential. When I wrote/drew my first SW fan fic in the summer of '83 (without the knowledge of happy zinedom), I really tried to portray the deterioration and devastation of Anakin's and Ben's relationship to show how Ben could finally arrive at his decision that Vader had no possibility of returning to the Light Side.

Melanie G., Marti, Cheree, et al: (Although I

can imagine at least Cheree's eyes narrowing to a mere skeptical slit), debating whether to "come out" (it does feel that way) with, say, my version of "unexplained" phenomena. Anybody who has read my earliest "treatises" might have read between the lines, anyway.

While I always believed on some level in some kind of intelligent life elsewhere, although as I said last time I'll nearly swoon if "they" show up in my lifetime...

And I've done a little reading on UFO's (and hearing radio shows) (the few photos I've seen of that Swiss guy's stuff looks like awfully bad movie props to me), I definitely remain interested in the subject and someday will read more. And believe something is going on...?

But my readings, listenings and very very (more like the crawling stage) rudimentary experimentations are not in "outer space" but "inner space". And if anybody, anybody had told me, say 10 years ago, I'd be even half-believingly exploring what I am now...well, I guess I would have laughed in their face and given them a good chewing out! (For starters.)

I've travelled out past vitamins, herbs, homeopathy, acupuncture, etc., etc., and smack dab into the range of what is called vibrational energy healing, faith or spiritual healing. Ten years ago, I would have been with the crowds screaming "quackery", but not anymore. Oh, I have my doubts on occasion (after 25 years in one culture that savages anyone who professes such beliefs), but my continuing studies lead me stronger and stronger in that direction.

It's a very amazing, awesome, rug-pulled-out-from-beneath-you exploration. Imagine an atmospheric physics MA ex-research scientist for the Goddard Space Center of NASA writing a book called "Hands of Light." About auras and energy healing, etc. It's a wild time to be living in while this new/old knowledge comes to the forefront of Western technological society. Conservative doctors and the pharmaceutical industry are fighting a vicious, and I mean VICIOUS, battle to discredit the very notion. SF "jedi-healing" coming true or being revealed on this very planet? I do believe so.

Liked your Luke, Luke & Leia sketches, Melanie G.

Jim: Oh, I don't think I made myself clear. I meant "too late" in terms of Leia being so entrenched in the rebellion as both symbol and stra-

tegit/leader/warrior that for her to suddenly disappear or do things that were out of the norm would have drawn Vader's attention. Unless the "original" plan having Ben arrive with Luke on Alderaan where Leia would have been with Death Star I readouts and perhaps then he and Bail would have revealed to Leia who she was. Bail could have been a secret Force-user, or just very familiar with the Jedi. So, when Alderaan blew and Ben saw his other "supporter" gone along with the "safe haven" that Alderaan's weaponless state did not in the end protect, maybe he was thinking of altering his plans for Leia's revelation when he disincorporated as well. Then it would be a few more months until Luke even got to Dagobah.

I fully expected and wanted Luke to train Leia, absolutely! I've drawn illos of Leia receiving training.

Maggie: Leave it to your writing skills to conjer that fabulous shuttleplane trip from Lansing...heh...groan...

Uh...isn't "stubborn, self-righteous innocence" an oxymoron? Please elucidate further... Thanks for the "Have a Word For It" info. I have to at least find it in a big book store.

Very interesting observation on Vader's strong "cyborg" existence vs. his human deterioration as a darksider. Re: the Emperor like the Picture of Dorian Gray...

Serge King talks about in Polynesia there WERE no old "sorcerers" (those who used the lifeforce for evil intentions) because the use corroded their bodies... So, Palpatine might not be so old, like that at all, originally. He just looks that corroded because of his malevolent use of the Force.

I know what IDIC is, but what is IMO? ((Ed: "In my opinion" and IMHO is "in my humble opinion."))

Well, you made the point of art/money/movies/direction/gift clear or more in depth than I did.

Oh, fading into sleep land am I.

I'll close with a quickie...does anybody draw or write with music on to embellish/augment the mood? Sometimes when I'm really flowing, I hardly hear the music; other times it guides me along.

I don't always use the SW soundtracks for SW work. When I did my first SW story, I drifted into the sound track for JANE EYRE (never saw the movie) and FAHRENHEIT 451 (which I had seen). My whole prequel "epic" was written and drawn to practically those two pieces.

Above even with the SW scores, my penultimate SF

movie score would be ST:THE MOTION PICTURE. For me, Jerry Goldberg has captured the unending awesome depths of space and the horror of somethings and then the far-away note of hope of transformation and blooming later after another journey through terror/unknown into full transformation/transcendence. Whoosh...I bow deep for him bringing that back for us all to experience! ((Ed: Good forum question, Catherine! Okay, everybody, what's your favorite Music to Dream By? One of my favorites has always been the Ballet Suite from 2001--the scenes aboard the Discovery showing every day life--jogging, eating, sleeping.))

Boy, I didn't mean to go on four pages. Well, I hope I will have seen you all at MWC. Enjoy the rest of the spring and summer. In the Force...

IS FORCE TALENT SEX RELATED?

Ming Wathne
437 Via Roma
Santa Barbara, CA 93110

May 4, 1989

Was glad to receive SE#21 and wanted to thank you for the note to those who had been concerned about our little granddaughter. Unfortunately, our little Corellian lady did not make it. Many very caring people did their best, but Kirsten Elissa Wathne left us on the 15th of February, exactly two months old.

((Ed: Ming, I cannot tell you how very sorry I am to hear that. Please know that all your friends share your grief over your loss. Please let us know if there's anything we can do for you.))

Marti Schuller: We simply do not know the power of the mind and what it can conjure up. Is it any the less valued because these happenings were mind-generated, rather than physically generated?

Sally Syrjala: Can't say exactly about your mask explanation. To me, it is more like method actors playing roles, one had to live the roles.

Marti Schuller again: Even if I am not overjoyed at most of the stuff Lucas has done, except STAR WARS and INDIANA JONES, WILLOW was a fun picture. The fact is that 80% of the picture was remake of SW and INDIANA. Hope Melanie will see the tape; think she will enjoy it.

Melanie Rawn: Well, signing bookmarks was better than nothing...what if it had been napkins?

Matthew Whitney: Still don't agree "the other" was Leia. After Luke flew away, Yoda said there was another, Obi-Wan did not seem to know about that other. Yet he knew who the other Skywalker was.

Sarah Cohen: Yeah, the Star Trek Corellian--much like Han,

Deborah Kittle: Obi-Wan recognized Luke's interest in Leia, but he thought it was just puppy love. If he had lived and if Luke had become more interested, or Leia had responded, there might have been a problem that he would have to do something about. Hey, nice to know another sines-trial.

Melanie Guttierrez: Sorry, lady, but still believe Force talent is sex related. We are only beginning to scratch the surface of the ice cube concerning the difference in male and female psychological difference. We have only the shadow of knowledge about this, but we are finding differences that cannot be accounted for in any way by the inculturation label. And if you are thinking about genetic roulette being random, well, that in itself tends to be sex related, and we probably think of it as being random simply because we do not know all the guidelines explaining it. As for Yoda's willingness to sacrifice Leia, he was making a hard choice and taking a tremendous gamble. They needed a warrior to defeat Vader. Luke could be that warrior. Yoda gambled that Leia would be safe as long as Vader needed her to reel in Luke. Leia was the one who needed to be concealed; she was the one who had been carefully hidden in the middle of a tremendously powerful family, protected on all sides. It had been Luke who was placed in plain view, even using his father's name and guarded by only one old Jedi and an aunt and uncle. Luke had been used as bait to keep Vader and the Emperor away from Leia. To be the lure in case Vader ever found out he had a child.

Catherine Churko: Well, I can't help it. I think Lucas made a mistake with his Anakin. Vader was impressive, Anakin, even scarred and without his mask, should have been impressive and he was not.

As for your drawing remembrances, I can't really comment on any but the last. It looks just too much like Luke when he carried Yoda on his back. Are you sure you are not transposing characters?

Tim Blaes: Well, my sentiment on Leia and the battle of the genes is by now fairly well established. As for Han's parents--welll, he has been portrayed as the son of a space-going family, a prince, the illegitimate son of a pleasure woman, Mon Mothma's son, Vader's son, General Rieeken's son, Obi-Wan's grandson, Luke's half-brother, and, in a simply wonderful story of time distortion, the Jedi who fathered Luke! The only one not involved family-wise seems to be Lando. Anyone have any ideas about that? ((Ed: Maybe Lando was Han's mother. That seems to be about the only version that hasn't been done yet!))

Maggie Nowakowska: Aw, heck, Maggie, that plane ride was fun, especially if you are a grandmother type wearing a Luke Skywalker cap and a jacket covered with patches for SW. If you really want a thrill (or nervous indigestion), try a WWII sea-plane in the Bahamas. You know, wooden benches along the sides of the plane, no cockpit door and a passenger riding in the co-pilot's seat. That passsenger was my Ever Loving One, who is himself a registered pilot, so I guess I was the only really comfortable one on the plane.

As for Lucas suffering burn out and wanting to go on to something else, that is his privilege, but if he is no longer interested in SW, why not be man enough to say so and let someone else take up the slack? This pussy-footing around, off again on again stuff is ridiculous. Well, enough for now. Only a few more days to MediaWest--and have a million things to do yet.

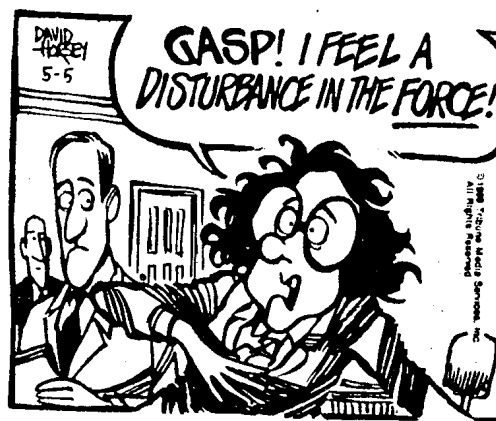
So, go in Peace in the Force.

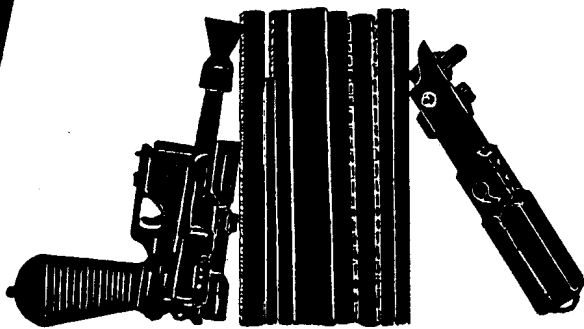
OUR HEROINE, WHO HAS STRUGGLED MIGHTILY AS A FRESHMAN LEGISLATOR TO PASS AN ANTI-TOXIC WASTE BILL, SUFFERS A MIGHTY SHOCK....

BOOMER'S SONG

CAPTAIN! WE'VE DUMPED A WHOLE MESS OF THAT TOXIC STUFF IN THE WATER! WHAT SHOULD WE DO??

WE DO NOTHIN'! HOW WILL ANYONE EVER KNOW?!





MOS EISLEY MARKETPLACE

NOW IN PORT

ALLIANCE -- The Star Wars Fan Association of Italy, is planning to put out a special issue, ALLIANCE: REBEL REPORT #1, also featuring an advertisement section. Those of you who are interested in advertising American SW zines and clubs in Italian SW fandom should send flyers to: ALLIANCE, c/o Gian Paolo Gasperi, Viale Gramsci 232, 41100 Modena, Italy.

A NEW CHALLENGE--Sold out. REVENGE OF THE SITH--20 years post-ANC, Luke is faced with the most important work in all the thousand generations of the Jedi--work that may claim his life. 200 pp.; art by River, Wells. \$14.00 fc. SANCTUARY--THE ODD LIFE AND BIZARRE TIMES OF LUKE SKYWALKER by Ellen Randolph. Art by Lybarger, Landon, Siegrist, Stasulis, Martynn, Faddis, Kluge, River, Afton, Holmes, Churko, Fisher and Fisher. 250 pp. Tiny print run; order now. \$22.50 in person, \$25.00 first class. Both Fan-Q nominee novels by Ellen Randolph. Checks payable to Melanie Rawn. Full Court Press, 15820 Ocean Avenue, Whittier, CA 90604.

A TREMOR IN THE FORCE #3 features material by Carolyn Golledge, Martie Benedict, Marcia Brin, T.S. Weddell, Michelle Malkin, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Ronda Henderson, Gail Small, Sandi Jones, and more of your favorite writers, both old and new. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Steven Fox, Jenni, Nancy Stasulis, Barbara Frances-Simon, Pat Easley, Mark and Melea Fisher, Jim Markle and others. \$17.50 fc. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

A TREMOR IN THE FORCE #4--Back at last! Featuring

fiction by Carolyn Golledge, Marcia Brin, Maggie Nowakowska, Judith Tyler, Ruth Radecki, Kate Birkel, Melanie Guttierrez, James Booth, Kerry Nash, Matthew Whitney, Irina Ozernoy and more! Art by Wanda Lybarger, Dianne Smith, Dani, Rebecca Carey, Jim Markle, Melanie Guttierrez, Catherine Churko and others. \$17.50 fc. These are going FAST! Only about 30 copies left! Don't delay--get yours now! Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

BETTER IDEA ZINE -- ATTENTION HARRISON FORD FANS!!! Are you looking for a different zine devoted exclusively to Mr. Ford? Well, look no further--BetterIdeaZine is the answer. Not just a newszine, not just a fiction zine, but combination of the best of both, BIZ comes to you quarterly (3 times in 1987--May, Sept. and Dec.). Averaging 80 pages, it's chock full of news of the doings of your favorite actor, as well as reader comments, poetry, fiction, artwork and lots of other goodies. Don't be left out. Join the other Ford fans throughout the US and around the world in keeping up with Jones (and Allie and -?-). Rates: \$5/issue Special Fourth Class, \$6/issue First Class/ \$7/issue overseas airmail. Check or money order payable to: Cynthia L. Smith, 31 Lincoln Avenue, Lansdale, PA 19446. Or send SASE for more information. Being a Ford fan is a better idea!

BLAKE'S DOUBLES (all B7): A brand new B7 zine consisting of two long stories published back to back. The first issue contains: "Out of the Night" by Annita Smith, a 5th season story focusing on Avon, Vila and Blake, and "The Flotsam Chronicles" by Valerie Dickinson & Phyllis Milby, a 5th season story focusing on Tarrant and Vila. Art by Virgil, Rosenthal and others. \$10.00 first class. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

CHOICE PARTS--(all Harrison Ford). Featuring "Chance Encounter" by Kate Birkel. Tommy Lillard was minding his own business when the strangest looking thing he'd ever seen fell out of the sky--with a beautiful, sharp-tongued princess on board. "The One That Got Away" by Cypher. Han had a lead on the most fabulous jewels in the galaxy. Now, all he had to do was dive to the bottom of an ocean, contact the local piscine inhabitants and convince them to lead him to their treasure. "Remembrance" by Carolyn Golledge. Han and Leia had returned to Corell to find a sacred icon that had belonged to Han's family, shortly before the family holding was destroyed by Imperial troops. Without it, Han could never proclaim his true identity. Much more by Ann Wortham, Marci Erwin, Jeannie Webster and Elizabeth Wilson. Poetry by Martie Benedict-O'Brien, Pat Nussman, Jacqueline Taero, Patricia D'Orazio, Sarah Macht-Dewitt and others. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Jim Markle and Barbara Frances-Simon. Note--some material is slightly on the adult side. \$15.00 first class. Make checks payable to Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

DATAZINE--Datazine contains the most up-to-date information you need to know: fanzine listings, reviews, news, features, LoCs, and more. Datazine is a great value. Even with the rising printing and postal charges, Datazine is still only \$1.67 per issue. You deserve to know what is happening in the world of fanzines and you can trust Datazine to let you know! What are you waiting for? \$6.00 for 3 issues, \$10.00 for six issues, or best value \$15.00 for nine issues. DATAZINE, c/o Steven and KathE Walker, PO Box 24937, Denver, CO 80222.

FIELD STUDIES II. Features "A Day in the Life" by L. R. Virgil. Let's put it this way...the attempted rape by five co-eds, the subsequent faculty hearing and his summary dismissal from Marshall College was the high point of Indy's day! "Pact With the Devil" by T. S. Weddell. Indy's Jewish colleague has managed to escape from Nazi Germany, but his wife and children are being held there. The price for their release? Indy must retrieve a priceless sacred object for Hitler. "The Crystal Skull" by Cheree Cargill. Indy had only dreamed of ever seeing this incredible artifact, but other parties were determined to have it as well. And everyone overlooked the fact that the

skull had a mind of its own. More adventures by Patricia D'Orazio, Ann Wortham, and Jeannie Webster. Poetry by Martie Benedict and Beth Lentz. Art by Wanda Lybarger, Martynn, Suzy Sansom, Cheree Cargill and Laura Virgil. **ONLY A FEW COPIES LEFT!** Special clearance price--\$5.00 first class! Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

FLIP OF A COIN, the fanzine featuring selections based on all characters portrayed by Harrison Ford throughout his career, is accepting submissions of fiction, poetry, cartoons, art, etc., for future issues. Over 300 pages of exciting adventures with many of Harrison Ford's memorable characters. SASE for flyer on current issue to FLIP OF A COIN, c/o Paula Truelove and Jenny McAdams, Editors, 502 McKeithan St., Apt. 4A, Tallahassee, FL 32304.

GUARDIAN 8. Material by Kate Birkel, Lynda Carraher, Susan Farrell, Debra Doyle and J. C. MacDonald, Jeanine Hennig, Susan Matthews, Ellen Randolph, Roz, Jean Stevenson, Marcia Brin, Barbara Gardner, Maggie Nowakowska, Jacqueline Taero, and many, many others. Art by Gordon Carleton, Catherine Churko, Marilyn Johansen, Pam Kowalski, Jean Kluge, Leah Rosenthal, Marti Siegrist, Dianne Smith, and many others. \$12.50 first class. Overseas, send SAE + 2IRCs to request current postage rates. Checks payable to MAZELTOUGH PRESS, c/o Levine, 1212 East Howell #6, Seattle, WA 98122. Also available: GUARDIAN 5, 6 and 7. G5 is \$7.00, G6 is \$8.00, and G7 is \$10.00. Add \$2.60 for postage for each zine. THOUSANDWORLDS COLLECTED is also available. TWC #1 is \$15.00 plus \$2.60 postage; TWC #2 is \$20.00 plus \$3.75 postage; TWC #3 is \$8.00 plus \$3.25 postage. TWC Set is available at discount for \$40.00 plus \$8.00 postage.

JUST DESERTS #1. All RAT PATROL zine. Contents include stories by Bartlett, Bryson, Carr, Farnsworth, Knights and others. Art by Dani, Virgil, and Otten. Contains a SW crossover and an Indiana Jones crossover as well. \$10.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701. JD#2 is out of print.

LAST STAND AT THE EDGE OF THE WORLD is once more

available as a xerox reprint. Still has a color cover and GBC binding. A BLAKE'S 7 5th season in five parts. Written by Ann Wortham and Leah Rosenthal with art by Dani, Rosenthal, Karen River and Deb Walsh. Winner of the 1988 Zen Award for Best B7 Novel. \$18.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LOG OF THE HELLHOUND, BOOK I (all BLAKE'S 7): Book I of this ongoing 5th series which originally appeared in SOUTHERN SEVEN #1 has been reprinted along with brand new, never before published material. New cover by Rosenthal. \$10.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LOG OF THE HELLHOUND, BOOK II (all B7). Book II of this 5th series which was originally issued as part of SOUTHERN SEVEN #2 is now available in its own reprint edition. Cover by Rosenthal. \$8.00 FC. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

Longbow #2--a fan publication based on HTV/Goldcrest's Robin of Sherwood is now available. Featuring stories, songs, poetry, vignettes and an historical perspective from the quills of L. A. Carr, Cindy Fairbanks, Jeanine Hennig, Janice Lamel, Violet Nordstrom, Betty Press, Sue Rutherford, Carol Shorn, Sandy Williams, Tammy Wojtko and the wicked humor of Lynne Taylor. With tapestries embroidered by Laura Virgil, Jim Markle, Sue Rutherford, and others. Print run is limited, so order now! Price per copy is; \$15.00 (in person), \$18.00 first class mail inside the US and Canada), and \$20.00 (Overseas with International Money Order ONLY, Please!). All checks and money orders made payable to: Sue Rutherford, Celtic Hart Press, 2611 Rockbrook Dr., Plano, TX 75074.

ON A CLEAR DAY YOU CAN SEE DAGOBAH. Issues 2 and 3 are still available. Issue #1 is presently sold out. Issue #4 is still accepting submissions for short stories, poetry, cartoons, and art. Also accepting stories, art, poetry, etc. for issue #5 due out next year. SASE for prices and info. Melea Fisher, 1030 Dallas Dr. #532, Denton, TX 75206.

PRESSURE POINT--the new PRESSURE POINT, the B7 newsletter, is now a quarterly letterzine...bringing readers a fresh, expanded format with lively discussions of every aspect of the B7 universe, plus zine reviews, listings, con reports and articles. Catch the premiere of the new, improved PRESSURE POINT in January 1989, by sending \$9.00 (\$16.00 overseas) to Patricia Nussman, 6020 Westchester Park Dr. #T-2, College Park, MD 20740.

SOUTHERN COMFORT 4.75 (all B7). SOUTHERN LIGHTS SPECIALS are now called SOUTHERN COMFORT. This issue is all slash, all A/V again, back by popular demand. Stories by Carnall, R. L. Parker, Paula (a sequel to "The Bondstone"), Kessler, Tenaya, Catocala, and others. Gorgeous full color cover of Vila. \$16.00 Book Rate, Insured. Make checks to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 2.5 (all BLAKE'S 7). This adult B7 zine is available again in a reprint edition. Both straight and slash stories. \$7.00 fc. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 3.5 (all BLAKE'S 7). This adult B7 zine is also available again in a reprint edition. Both straight and slash stories. \$9.00 fc. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 3.75 (all-BLAKE'S 7) Only a few copies left of the latest print run. All slash this time and all A/V. Should I print up more? \$9.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 4 (multi-media) is now available but going fast. Universes featured include B7, WIZARDS 7 WARRIORS, REMINGTON STEELE, SCARECROW & MRS. KING, SIMON & SIMON, MIAMI VICE and more. All the usual contributors. Color cover by Laura Virgil (Avon & Vila). \$19.00 Book Rate, Insured. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN LIGHTS 4.5 (all-BLAKE'S 7) is yet another

SPECIAL ISSUE. This one focuses on all the different characters with both straight and slash material. \$14.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #1 (all B7). Finally available again in a xerox reprint edition. Contains all stories originally appearing in S7#1 except HELL-BOUND, BOOK I, which can be obtained separately. \$18.00 Book Rate, Insured. Correspondence without a SASE will not be answered. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #2 (all B7). Finally available again in a xerox reprint edition. Contains all stories originally appearing in S7#2 except HELL-BOUND, BOOK II, which is available separately. \$20.00, Book Rate Insured. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN #3 (all B7). Available in August, 1988. Contains work by Snyder & McGhin, Rosenthal, Virgil, Green, Grundfest, River, Knights and many, many others. A big issue, as usual. Full color cover. \$19.00 Book Rate Insured. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

SOUTHERN SEVEN 4 (all B7) is now available. Stories by Carr & Hall, Paulson, Gerstner, Terrell, Mulvey, Hoffman, Sharpe, Virgil, Hintze, and many others. Art by Dani, Lovett, Virgil, and more. Color cover by Rosenthal. SASE for price info. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

STAR QUEST--1989 Fan Q Nominee for Best SW Zine. There is fiction from some of fandom's favorites: "Descending Darkness" by Marti Schuller; "A Day in the Life of Han Solo", "People of the Light", "As Gentle as Silence" by Carolyn Golledge; "Partners" by Cheree Cargill; "Strings" by Maggie Nowakowska; "Guess Who's Jedi Now?" by Samia Martz; "Revelations and Secrets" by Karen Ripley; "Sexual Politics" by Patricia D'Orazio; "Alone in the Desert" by Matthew Whitney; "A Question of Intentions" by

Lynda Vandiver; "The Longest Night" by Susan Zahn; "Ruled by Duty" by Sandi Jones; poetry by Ronda Henderson and Veronica Wilson; and Jeanine Hennig's swan song to SW fandom. Artwork by Nora Dennis, Cheree Cargill, Ronee, Dani, Jean Kluge, Maggie Nowakowska, Catherine Churko, and Sandi. The covers are in full color done by Scott Rosema and Dianne Smith. 220 pp. perfect bound. \$17.00 plus \$2.50 postage (\$7.00 for overseas). Send check or M.O. made out to Sandi Jones to: STAR-QUEST, Sandi Jones, 629 Dana Court, Naperville, IL 60540.

THE WOOKIEE COMMODE #1: The zine that started it all! Still some copies available. Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by River. \$12.50 first class mail, \$10.00 in person. THE WOOKIEE COMMODE #2. Winner of the 1986 Fan Q Award for Best SW Zine! Still some copies available. Fiction, articles and poetry by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others. Something to Offend Absolutely Everyone! Perfect bound. \$13.50 in person; \$14.50 book rate; \$17.00 first class mail. THE WOOKIEE COMMODE #3: Winner of the 1987 Fan Q Award for Best SW zine is sold out. Thank you--and sorry! We are accepting SASEs for a possible reprint of this issue; it would take a minimum of 100 to reprint it, however; and it may not be available for the same price as the original copies. THE WOOKIEE COMMODE #4 is also sold out. Thank you for your support. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #5 -- Featuring fiction by Carolyn Golledge, Carol Moffat, Madalena Mumford, L. A. Carr, Mary St. Cyr, Carrie Keeler, Christine Haire, Ruth Radecki, Marti Schuller, Samia Martz, Karen Ripley and others. Art by Wanda Lybarger, Melea Fisher, Dianne Smith, Jean Kluge, Dani, Cheryl Mandus, Rebecca Carey, Catherine Churko, and others. Also additional art, poetry, stuff & nonsense, and 1987 Wookiee Commode Consumer's Guide to SW zines by Sharon Saye. We have a color cover, inside and out, sure to quicken the pulse of any SW fans--and the ability to raise Luke fans from the dead! Please check on availability before mailing a check. \$17.00 in person, \$20.00

first class, \$18.50 book rate. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODE #6. The 1989 Fan Q Winner of Best SW Zine! We have fiction by Carolyn Golledge, Marti Schuller, Carol Moffat, Samia Martz, Sue Zahn, Eric Goodman, Z. P. Florian, Karen Ripely, Madalena Mumford, L. A. Carr, Catriona Campbell, Janet D'Angostino-Toney, Becky Copy & Renee Scheiber, and others; Sharon Saye's Guide to 1988 SW Zines; and some of the most stunning art in SW fandom! Our cover, inside and out, marks "The Return of the Han Fan" (need I say more?). \$22.00 in person, \$26.50 first class mail. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

UP BUBBLE--A new Voyage to the Bottom of the Sea letterzine. Now soliciting letters for first issue. Tentative debut date May 1988. SASE to Kathy Agel, 51 W. 2nd St., Bayonne, NJ 07002.

COMING SOON TO A GALAXY NEAR YOU

A TREMOR IN THE FORCE #5. Still open for submissions. Material already accepted includes the second part of "Conspiracy of Kommor" by Angela Fassio, "Castling", an outstanding First Trilogy novel by Mesarthim and Stardancer, and shorter stories by Sandi Jones, Marti Schuller, Martha Wells, Catriona Campbell, Matthew Whitney, and many others. Artists include Wanda Lybarger, Dianne Smith, Melanie Guttierrez and Steven Fox. Another big issue! Due out Winter 1989. SASE for info. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

BLAKE'S DOUBLES #2 (all B7). This issue will contain BOOK IV of THE LOG OF THE HELLHOUND by Katrina Larkin (yes, her name changed) and Suzanne McGhin, and HALF-LIFE by Jamie Ritchey and Dee Beetem. Art by Virgil, Rosenthal, Buffaloe, Feyrer, and Lovett. \$5.00 and long SASE to reserve. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

BLAKE'S DOUBLES #3 (all B7). Open for submissions of novella length or longer. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

CHOICE PARTS #2. All Harrison Ford zine. Featuring "Succubus" by Cheree Cargill. Indy is returning from a successful dig at the Dead Sea, but he has brought back more than he bargained for. "All That Glitters" by Carolyn Golledge. Tommy has been framed for murder. Can Avram save him from the hanging tree? "Gone and Lost Forever" by Marcia Brin. John Book has returned to the Amish people ...and this time he's here to stay. "The Dread Barge of Garbage" by Cypher. What does a guy do when the cargo he contracted for turns out to be a load of toxic, putrid waste products? Han doesn't know either and now no planet will even let the Falcon into its atmosphere! "Paths of Meaning" by Carolyn Golledge. John Book has a chance to help a troubled boy but Book cannot foresee the ordeal that awaits him. Much more! Poetry by Sue Zahn and Beth Lentz. Art by Wanda Lybarger, Rebecca Carey, Dianne Smith, Peggy Dixon and other favorites. Due in the summer 1989. SASE for notification when ready to Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

REMOTE CONTROL is a new media-based zine looking for contributors of fiction, films, poetry and art from the world of television. Scheduled to debut in time for MediaWest*Con 1989. SASE for guidelines to: Kathy Agel, 57 West 2nd St., Bayonne, NJ 07002.

SOUTHERN COMFORT 5.5 (all B7): This issue already contains quite a number of B/A stories, a few A/V and this time around, quite a few straight stories focusing on various characters. Submissions are still open. Planned for sometime this winter. SASE if interested. \$5.00 + business sized SASE to reserved. Planned for sometime over the winter. Remember--a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN SEVEN 5 (all B7) is planned for the winter. Stories by Paulson, Hintze, Green, Nussman & Taero, Morris & Morris, Janet Walker, Mulvey, Gerstner, Knights, Lorrah, Lantry, Hotaling, and many others. Art by Lovett, Gerstner, Virgil,

Rosenthal, Landry, Molnar, Buffaloe, Hotaling and more. \$5.00 + business sized SASE to reserve. Remember--a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. I will consider submissions for future issues.

THE WOOKIEE COMMODE #7 is now open for submissions! Yes, there's no way to "stop the madness", it seems! We are looking for fiction and fancy, stuff and nonsense, art and poetry; for submissions guidelines, SASE Samia Martz, 701 West Hale Road, Warrensburg, MO 64093. All other correspondence: Double D Press, Dr. Mary K. Urhausen, 42 Three Mile Road, Racine, WI 53402.

OTHER WORLDS

BUTTONS. Made to order with your picture, so each is a one-of-a-kind item. Keychains and other items are also available. Some photo buttons in stock: subjects include Harrison Ford, ST, SW. For information on these and other collectibles, please send SASE to Helen Clark, 249 Kingston Rd., Lexington, KY 40505.

DISPURSAL SALE of SW/ST/Media zines. Most are out of print and many classics are included. SASE for

list to: Kathy Agel, 51 West 2nd St., Bayonne, NJ 07002.

IF YOU LIKE HARRISON FORD, you'll love playing "Cliff Hangers", the trivia game which covers Harrison's career from the beginning through MOSQUITO COAST. Over 600 questions in 23 categories will test your knowledge of Harrison's characters and a supplement on FRANTIC will be available in the spring. Please send \$12.95 ppd or SASE for further information to Helen Clark, 249 Kingston Rd., Lexington, KY 40505.

ZINE (and other) sale: From the obscure and out-of-print to the mundane and recent. Lots of SW zines, some from other fandoms, plus SW mugs, glasses, and other obscure items currently cluttering my closet. SASE for list to: Pat Nussman, 6020 Westchester Park Dr. T-2, College Park, MD 20740.

CHANGE OF ADDRESS

John and Jeanine Hennig
3207 Northwest Avenue
Bellingham, WA 98225

Lita Shelton
P. O. Box 7681
Everett, WA 98201

Barbara Gardner
223 Bigler Hall
University Park, PA 16802

SOUTHERN ENCLAVE

Cheree Cargill
457 Meadowhill Drive
Garland, TX 75043